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## WILHELM MÜLLER AND THE GERMAN VOLKSLIED. II.

## NATURE-SENSE IN THE VOLKSLIED AND IN MÜLLER.

THE critical faculty of Herder may be characterized as sympathetic rather than logical, suggestive rather than completing. As the undoubted pioneer in the study of popular song he blazed the way for future investigation, but it was reserved for the clear-sighted Uhland to make straight the paths, which all research must follow, if it would attain to definite result. It is a significant fact therefore, and not an accidental one, that although Herder was the first to define the concept *Volkslied*, although he discussed not without point the psychology, the manner and the form of it, although he placed the study of it upon a broad and comparative basis; yet the pages of his writings<sup>1</sup> may be searched in vain for an adequate statement of the important part which Nature, animate and inanimate, has played in its making. Such lack is the more conspicuous since the insistence of Uhland has made it apparent that the lively sense for surrounding and sympathizing nature which is evident in the *Volkslied*<sup>2</sup> lies not on the surface of it, but at the

<sup>1</sup> E. g. *Auszug aus einem Briefwechsel über Ossian und die Lieder alter Völker* (1773). *Von Aehnlichkeit der mittlern englischen und deutschen Dichtkunst* (1777). *Vorrede zum zweiten Theil der Volkslieder* (1779).

<sup>2</sup> *Volkslieder*, III<sup>3</sup>, 15. Blättert man nur im Verzeichnis der Liederanfänge, so grünt und blüht es allenthalb. Sommer und Winter, Wald und Wiese, Blätter und Blumen, Vögel und Walddiere, Wind und Wasser, Sonne, Mond und Morgenstern erscheinen bald als wesentliche Bestandteile der Lieder, bald wenigstens im Hintergrund oder als Rahmen und Randverzierung. Anfänglich mag ein Naturbild an der Spitze des Liedes, weniger Schmuck als Bedürfnis, der unentbehrliche Halt gewesen sein, woran der nachfolgende Hauptgedanke sich lehnte; die uralten Lieder der Chinesen berühren sich in dieser Form mit den noch täglich aufschliessenden Schnaderhüpfeln des bayrischen und österreichischen Ge-

very roots: that when nature fades from the Volkslied, its end is drawing near.

The ideal basis for a discussion of nature in the German Volkslied of the past would be, of course, a chronological one. If the data at hand would warrant such procedure, an outline-study of the gradual development of nature-sense in the Volkslied from the earliest times to the present would yield results as important as those attained by detailed investigation along other lines of German literary history: it would, for example, shed light upon the evolution of the German lyric and epic; it would account in large measure for the interchange between stilted and natural expression in the development of German poetry by acquainting us with the waxing and waning interest which any one generation took in the Volkslied.

Unfortunately such a chronological basis is lacking. Although Volkslieder whose roots go back to the earliest antiquity are present to-day, their form and expression are so mutilated and changed by the accretions and omissions of centuries later than their birth that their original meaning can often be only fortuitously guessed at, not unriddled. Oral tradition, the very circumstance of their existence, has robbed them of their birthright; unscrupulous students of the Volkslied, from the early peripatetic singers down to the editors of the *Wunderhorn*, have deliberately deprived them of their simplicity and their sturdy strength, desirous of decking them with finer metaphors of their own imagining, or of adapting them to the whimsical tastes of their own immediate public. Within historical times centuries of real folk-song have disappeared without a trace,<sup>1</sup> while others have pre-

birges. Dunger (*Rundds und Reimsprüche aus dem Vogtlande*. Plauen 1876, XLII) says: 'This beginning the song with nature is a convincing proof of how closely our people have grown together with nature, of how deep the nature-sense sits in our hearts.'

<sup>1</sup> Other than the fulminations of the early church against them, these 'evil and lecherous lay-songs' which Bonifacius and Otfried feared, and the Council of Mayence (813) forbade. The historical Volkslieder presumably

cariously lived in their poorest productions, through the agency of a discovered manuscript or of an early-printed book dragged from its seclusion on the unexplored shelf of a library.

The nature-sense in the Volkslied may, however, be studied systematically in its outline, if not chronologically. It has had an evolution from the simple to the complex, from its mere presence in embryo to its presence as an organic part of the Volkslied. A detailed investigation along such lines would exceed the purpose and the limits of the present occasion, but, for the sake of clearness in the present study, a rough synopsis of the attitude of the Volkslied towards nature will be given.

The reason for comparing the nature-sense of the Volkslied with that of Müller's verses is obvious. From his earliest poems published in the *Bundesblüthen*, where he was under the popular models of Bürger, Gleim and Arndt, through the years of his indebtedness to the *Wunderhorn*, the Austrian folk-songs and *Schnaderhüpfel*, English and Italian popular poetry, down to the closing years of his life, when he adapted the ΤΡΑΓΟΔΙΑ of the Fauriel collection,<sup>1</sup> Müller owed many of his most pleasing strains directly to the Volkslied. It is impossible to trace in him, as has been so well done in the case of Goethe and Heine, the crescendo and diminuendo of his interest in the Volkslied, because its influence upon him did not visibly decrease before his death. If Müller's *Griechenlieder* and *Epigramme* show, as it is often claimed they do,<sup>2</sup> that he was beginning to lay aside his youthful models, in order to strive towards a higher goal than the one represented by his popular song-cycles, his death

collected by Charles the Great have disappeared, as likewise the three centuries (from the end of the IX. to the middle of the XII.) of popular poetry, the darkness of which is but deepened by the flashing forth from the monkish Latin hexameters in *Ruodlieb* of the old-German love-greeting. Uhland, *Volksl.*<sup>3</sup> III, 236 f., 208 f. IV, 164 f., 135.

<sup>1</sup> Cf. W. Müller: *Neugriechische Volkslieder*, gesammelt und herausgegeben von C. Fauriel. Übersetzt von W. M. 2 Thle. Leipzig 1825.

<sup>2</sup> E. g. *Ged. v. W. M.* Vorwort von Max Müller, p. V.

came all too early to permit of more than the hazarding of a guess as to what the muse had yet in store for him: the unfortunate destruction of his posthumous papers lending an added difficulty to such prophecy. In so far as Müller was an imitative rather than a creative poet, therefore, a comparison of his nature-sense with that of the Volkslied will reveal how much the *niveau* of the latter was the same as his own; how much he changed or went beyond it, for the environment of his songs.

Before such comparison is begun, however, the list of Müller's exact transferences and direct copyings of the Volkslied must be excluded from discussion, as such cases can not be regarded as illustrations in point. These are following: *Seefahrers Abschied* (*Ged.*, I, 43, st. 1) = *Egeria*. p. 11 (*versi quadernari*, no. 2).<sup>1</sup> *Ergebung* (*Ged.*, I, 73, st. 1) = Ziska und Schottky, p. 104.<sup>2</sup> *Des Schiffers Liebe*, st. 1:

Bin gefahren auf dem Wasser,  
Hab' kein Ruder eingetaucht;  
Hab' das Lieben ausgelernt,  
Keinen Lehrer je gebraucht.

*Ziska und Schottky:*

Af'n Wassa bin i g'foah'r'n  
Håb koaß Ruäda nid braucht;  
'S Karasiä'r'n hæ-n-i g'lea'nt,  
Håß koan'n Schulmoasta braucht.

*Müller, Ged.*, I, 74:

Dass es im Walde schattig,  
Seht, das macht der Bäume Laub.

*Ziska und Schottky*, 105 (*Liebeskummer*):

Dass 's im Wäld fñst'r is,  
Dås mäch'n d' Bam;  
Dass 's im Wäld fñst'r is,  
Dås mäch dås Lab.

*Müller, Ged.*, I, 77:

Zwei Augen wie Kirsch kern',  
Die Zähne schneeweiss,  
Die Wangen wie Röslein  
Betracht' ich mit Fleiss.

<sup>1</sup> Cf. the writer's 'Wilhelm Müller and Italian Popular Poetry.' *Mod. Lang. Notes*, vol. xiv, no. 6 (June, 1899).

<sup>2</sup> Ziska und Schottky. *Oesterreichische Volkslieder mit ihren Singeweisen*. Pesth. 1819.

*Ziska und Schottky*, 85 (*Der Fuhrmannssohn von Edelbach*):

Zwoa Augerln hãd s' wiä-r-a Kiä'schkea'n,  
De Zañd'ln san schnewaiss,  
D' Wangerln, de san ros'nråd,  
Hãb s' recht betrãcht mid Flaiss.

*Müller*:

Ein Röslein thät er brechen,  
Warf' s in das Fensterlein;  
'Thust schlafen oder wachen,  
Herzallerliebste mein?' . . . *Ged.* 1, 138.

*Meinert* (*Alte deutsche Volkslieder*, 1817):

Ar thot a Resle brache,  
Zoum Fanster stis ar's nai;  
Thust schlouffen ober wache  
Hatzollerliebste main? . . . p. 227.

(cf. also *KW.* I, 378. *KW.* I, 33.

and finally certain of Müller's *Ständchen in Ritornellen aus Albano* (*Ged.* II, 23-28) and *Italienische Ständchen in Ritornellen* (*Ged.* II, 28-31) which have elsewhere been shown to be translations and adaptations of Italian sources.<sup>1</sup> Also, of course, the *Reime aus den Inseln des Archipelagus* (*Ged.* II, 88-95), twenty-nine of which are direct adaptations of Müller's translations of Fauriel,<sup>2</sup> will be omitted from dis-

<sup>1</sup> *Mod. Lang. Notes*, vol. xiv, no. 6 (June, 1899).

<sup>2</sup> *Viz.* *Das Verhör* (*Ged.* 2, 88) = Fauriel, 2, 115-117. *Verwünschung* (*Ged.* 2, 88) = Fauriel, 2, 69. *Die Verwünschung eines Liebenden. Wer hat's verrathen?* (*Ged.* 2, 89) = Fauriel, 2, 89. *Die entdeckte Liebe. An den Mond* (*Ged.* 2, 89) = Fauriel, 2, 43. *Die Verwünschung. Der kleine Schreiber* (*Ged.* 2, 89) = Fauriel, 2, 87. *Der junge Priester. Venus am Himmel* (*Ged.* 2, 90) = Fauriel, 2, 147. *Frühlingsahnung* (*Ged.* 2, 90) = Fauriel, 2, 113. *Die Schwalbe* (*Ged.* 2, 90) = Fauriel, 2, 155. *Warnung* (*Ged.* 2, 90) = Fauriel, 2, 139. *Die Himmelfahrt* (*Ged.* 2, 91) = Fauriel, 2, 135. *Das zersprungene Herz* (*Ged.* 2, 91) = Fauriel, 2, 131. *Die Augen* (*Ged.* 2, 91) = Fauriel, 2, 136. *Wer kann die Liebe ausschreiben?* (*Ged.* 2, 92) = Fauriel, 2, 149; 2, 109. *Das Ruhekissen des Verlassenen* (*Ged.* 2, 92) = Fauriel, 2, 143. *Tagesanbruch* (*Ged.* 2, 92) = Fauriel, 2, 131. *Der Goldschmied* (*Ged.* 2, 92) = Fauriel, 2, 145. *Schwarz in Weiss* (*Ged.* 2, 93) = Fauriel, 2, 145. *Der Kuss* (*Ged.* 2, 93) = Fauriel, 2, 147. *Endlich* (*Ged.* 2, 93) = Fauriel, 2, 151. *Nur noch einen* (*Ged.* 2, 93) = Fauriel, 2, 151. *Hinüber* (*Ged.* 2, 93) = Fauriel, 2, 153. *Noch elf Reime* 1 (*Ged.* 2, 93) = Fauriel, 2, 131. 2 (*Ged.* 2, 94) = Fauriel, 2, 133. 3 (*Ged.* 2, 94) = Fauriel, 2, 139. 4 (*Ged.* 2, 94) = Fauriel, 2, 141. 5 (*Ged.* 2, 94) = Fauriel, 2, 141. 6 (*Ged.* 2, 94) = Fauriel, 2, 111. 7 (*Ged.* 2, 94) = Fauriel, 2, 145. 9 (*Ged.* 2, 94) = Fauriel, 2, 149.

cussion, and the *Griechenlieder*,<sup>1</sup> because in these the landscape, like the figures of rhetoric, the metre, etc., is modeled on a foreign source.<sup>2</sup>

The most simple use of nature possible in a Volkslied is merely to suggest locality; to furnish a background of landscape, across which as on a canvas the occurrences to be described are thrown. Some conspicuous natural object or spot is selected, which stands in no close connection with what follows, but which lends a faint color to the whole song. This is a characteristic trait of primitive Volkslieder and of early *Minnesang*,<sup>3</sup> for it points back to that naïve stage of composition when the singer incorporated in his verse the first bold object which met his eye; and it is generally inseparable from the accompanying gesture.

Thus in the Volkslied:‘

Es sah eine Linde ins tiefe Thal. *KW.*, I, 61.  
 Gar hoch auf jenem Berg allein. *KW.*, I, 69.  
 Da droben auf jenem Berge. *KW.*, I, 102.  
 Dort oben in dem hohen Haus. *KW.*, I, 213.  
 Da drunten auf der Wiesen. *KW.*, II, 222.  
 Es dunkelt auf jenem Berge. *KW.*, III, 118, etc., etc.

There are few examples of such loose connection between introduction and following verses in Müller's poems, with whom the usage of locality is always because of some clear reason, although this is not at once appar-

<sup>1</sup> Except where, as in *Die Mainotenwitwe*, the use of nature is German as well as foreign. Cf. Leimbach, *Zur Einführung in d. deut. Volkslied*. Bremen, 1890, p. 182.

<sup>2</sup> Cf. Arnold, *Der deutsche Philhellenismus*. *Euphorion*. 2tes Ergänzungsheft. 1896.

<sup>3</sup> Cf. Burdach, *Reinmar der Alte u. Walther v. d. Vogelweide*. Leipzig, 1880. pp. 33, 38, 42, 110. Goetze, p. 3.

<sup>4</sup> Examples of Volkslied usage have been selected from the 1st edition of *Des Knaben Wunderhorn*, instead of from Uhland's *Volkslieder* or Birlinger and Creelius' edition of the *KW.* (Wiesbaden, 1874-1876) in order to preserve an outward unity with other parts of the paper, and because this was the edition known and used by Müller. Where, however, Müller has imitated songs from this collection, whose nature-sense is distinctly artificial and not of the Volkslied, attention is called to the fact. Other collections are occasionally cited, where the *KW.* has no analogies for Müller's usage.

ent, if we examine only the opening lines of a few of his songs, which look much like the above :

Am Brunnen vor dem Thore. *Ged.*, 1, 48.

Drüben hinterm Dorfe. *Ged.*, 1, 58.

Aus dem tiefen, stillen Grund. *Ged.*, 1, 67.

Auf die Alpen dort. *Ged.*, 1, 80.

Bis unter den grünen Lindenbaum. *Ged.*, 1, 134.

Im hohen Meere draussen. *Ged.*, 2, 18.

Tief unten in den Fluten. *Ged.*, 2, 18.

Ich stand auf hohem Felsen. *Ged.*, 2, 99.

This beginning with the description of a bit of nature, to let the occurrence to be sung appear as in a foreground of landscape,<sup>1</sup> is very common in the Volkslied, which sketches with a few bold strokes the landscape or the season of the year and fits this to the sentiment of the following verses. Such introduction would seem to be, in its simplest form at least, unconscious and instinctive with the folk-poetry of all nations, and would lead to the belief that the older Volkslied was in its inception the result of one man's thought and not of the coöperation of a whole community—a theory until recently staunchly upheld.<sup>2</sup> This beginning with a scene from nature, however, must soon have grown to be nothing more than a formula, for it occurs often in songs where it has lost its original meaning and has no intelligible connection with the main thought of the following verses, being even employed in some instances apparently to secure a spontaneous rhyme, as may be readily seen in *Schnaderhüpfel* of modern make,<sup>3</sup> or best of all in certain Italian ritornelles, where the opening outcry to flowers is changed to some other phrase more suitable to the exigency of the

<sup>1</sup> Cf. Jacob Grimm, *Kleine Schriften* (1869), IV, 218; also Chamisso, *Gesammelte Werke* (1880), IV, 300. Scherer, *Anz. f. d. A.*, I, 200; II, 322 ff. R. M. Meyer, *ZfdA.*, XXIX, 121 f. A. Berger, *ZfdPh.*, XIX, 441 f.

<sup>2</sup> For discussion of this and bibliography cf. Gummere, *Old English Ballads*. Boston, 1894, XLIX-LXIV. Gummere (*Harvard Studies*, V, 52) still insists upon the origin of poetry under communal and not under artistic conditions.

<sup>3</sup> Cf. Gustav Meyer, *Essays und Studien*, I (1885). Über den Natureingang des Schnaderhüpfels, 377-407.



dependent rhyme or assonance.<sup>1</sup> Distinction must be made between appropriate introduction of nature, and such introduction degenerated to a formula that is meaningless.

From mere situation at the beginning of a Volkslied, nature came to be in the fibre of the song itself, and comparison between nature and human experience was a logical consequence.<sup>2</sup> Passive nature, that is, became active nature. Personification, the breath of lyric poetry, had its roots in the early Germanic mythology, which endowed the phenomena and forces of nature with human attributes<sup>3</sup>—when the belief in such dæmonic life died out, it remained in the form of conscious allegory.

Conscious allegory, because this stage, beautiful as it may be in itself, betokens the appearance in the Volkslied of a certain artificiality. For it is only upon reflection, and not instinctively, that the poet finds analogies in the nature about him to suit his every mood, and not when he is under stress of a spontaneous emotion.<sup>4</sup> The rude verses of the preëthnic man, laboring with overpowering sorrow or exultant gladness, may have taken notice of

<sup>1</sup> Cf. Paul Heyse, *Italienisches Liederbuch*. Berlin, 1860. XXIV.

<sup>2</sup> Marriage (*Poetische Beziehungen des Menschen zur Pflanzen- und Tierwelt im heutigen Volkslied auf hochdeutschem Boden*. Alemannia, XXVI (1898), p. 97, would make the poet's attitude towards nature an important criterion for distinguishing popular song (*Volkslied*) from artistic song (*Kunstlied*). Nature, she says, is the peasant's business; therefore his songs show such constant trace of it; Nature, she says, is only a hobby for the educated man, the town-dweller: therefore it occupies no such important position in his songs. Such absurd reasoning starts out with the notion that peasants alone write and sing Volkslieder, while educated men alone write and sing Kunstlieder.

<sup>3</sup> Cf. Uhland, *Volksl.*<sup>3</sup> III, 19.—Mannhardt, *Der Baumkultus der Germanen*. Berlin, 1875, p. 3.—Koberstein, *Weimarisches Jahrbuch*. I (1854), p. 74.—Countess Martinengo, *Essays in the Study of Folksongs*. London, 1886, p. 30.

<sup>4</sup> Although Bratranek (*Beiträge zu einer Aesthetik der Pflanzenwelt*. Leipzig, 1853. Cap. 3. *Das Volkslied*, p. 67) will not admit consciousness on the part of the Volkslied. He distinguishes Volkslied from Kunstlied in that the latter dwells on the ideal conditions of life, with intention and according to set rules, but the Volkslied directly, out of a full heart, led alone by instinct.

the flowers of the field or the changing shadows of the clouds, but probably did not find in them a mirror for every possible emotion. Therefore songs which contain in a high degree conscious allegory are necessarily of comparatively late origin; a citation of a few such will presumably establish this fact.

Christus, der Herr im Garten ging,  
Sein bittres Leiden bald anfang,  
Da trauert Laub und grünes Gras,  
Weil Judas seiner bald vergas. . . . *KW.*, I, 142.

Es trauert mit mir die Sonne, der Mond,  
Dazu die hellen Sterne. . . . *KW.*, I, 374.

Die Sonne, der Mond, das ganze Firmament,  
Die sollen mit mir traurig seyn bis an mein End. *KW.*, I, 85

Dorten sind zwey Turteltäubchen,  
Sitzen auf dem dürrn Ast,  
Wo sich zwey Verliebte scheiden,  
Da verwelket Laub und Gras. . . . *KW.*, II, 32.

Da wachsen keine Rosen  
Und auch kein Rosmarein,  
Hab ich mein Kind erstochen  
Mit einem Messerlein. . . . *KW.*, II, 222.

Such Volkslieder as these just quoted, although they may be as really popular as any of preceding centuries, mark the entrance of a sentimentality far removed from the simplicity commonly supposed to be of the nature of the Volkslied. It is but a short step from such allegorizing to the trifling of the gallant lyric:

Die wilden Thier allein,  
Die seh ich selbst Mitleiden tragen,  
Die Vögel traurig seyn,  
Und mich mit schwacher Stimm beklagen;  
Die kalten Brunnen stärker fließen,  
Viel Thränen gleichfalls zu vergiessen. . . . *KW.*, III, 90.

Theoretically, the last stanza is as far removed from a stanza of a simple, direct Volkslied as heaven is from earth, but when conscious allegory has once entered the Volkslied, when nature is once made, no matter how

vaguely, to answer to the emotion in the breast of a person singing a Volkslied, when nature is treated, that is, subjectively and not objectively: where is such usage to stop? At what point in the long series of easy transitions between the first glimmerings of conscious allegory and the final resultant sentimentality can a line of division be drawn, to make all instances on the left of such a line Volkslied, all instances on the right of such a line Kunstlied? If, as was suggested above, data for a chronological study of nature in the Volkslied were at hand, such a line could be roughly drawn for purpose of classification, as follows: From the earliest times to (let us say) A. D. 1150 the use of nature in the Volkslied was apparently unconscious and fragmentary; a mere background at the beginning of a song in which the human element predominated.<sup>1</sup> From (let us say) A. D. 1150 to the present time, the use of nature became highly developed, entered the fibre of the Volkslied and offered a counterpoint or foil for every possible human emotion. No such chronology being possible under the circumstances, it must suffice to say that as human life and emotions as depicted in poetry have become more and more complex with the passing centuries, so has the nature, in whose terms human life is described, kept pace with its changing conditions.<sup>2</sup> When civilization be given up by man, and he return, not in form alone but in spirit, to the simplicity and ignorance of primeval times, then and not sooner will the nature-

<sup>1</sup> Cf. Heinzel, *Über den Stil der algermanischen Poesie* (QF. X), p. 25, and Marold, *Über die poetische Verwertung der Natur in den Vagantenliedern und im deutschen Minnesang*. *ZfdPh.* XXIII (1890), p. 1: Die ältere deutsche Dichtung zeigt nun erstaunlich wenig Ausdruck von Naturgefühl und—was in gewisser Beziehung damit zusammenhängt—wenig Neigung zu poetischen Bildern. Erst allmählich gewannen die Deutschen auch hierin eine grössere Freiheit des Geistes, und das 12. Jahrhundert brachte einen Umschwung in dieser Richtung.

<sup>2</sup> Biese says (*Das Associationsprincip und der Anthropomorphismus in der Aesthetik*. Leipzig, 1890, p. 9): Formen und Töne in der Natur erinnern an Menschliches in Stimmung und Ausdrucksweise, und diese Erinnerungsmomente steigern den Eindruck; und je mehr Bildung und Erfahrung der Mensch zur Aussenwelt in Beziehung zu bringen vermag, desto mehr geistige Farbe trägt er zu dem direkten Eindruck hinzu.

sense of the Volkslied become again in any sense unconscious.

The real Volkslieder in the *Wunderhorn*, then, as well as in the few other collections that could have been known to Wilhelm Müller, make broad use of conscious allegory in their nature-sense, and contain also simple formulas and nature-introductions, which look forth from their lines occasionally, as the older traits of the Sigfrid legend do from the 13th-century dress of the *Nibelungenlied*. References to nature in Müller's poems are often identical with or modeled on these motives. In many instances, however, he justified his position in the Romantic School by transcending the limits set for him in these Volkslieder, and carrying his images with a bolder hand to the extreme of affectedness and sentimentality, until they bore him into the surroundings and the distorted nature-sense of the Anacreontic style, endowing the *flora* and *fauna* of his songs not only with his pretended emotions, but with an unmotivated sympathy for his trifling whims and fancies.<sup>1</sup> In addition to this imitation of the nature-

<sup>1</sup> The indefatigable Gleim himself never subordinated nature to the charms of his Belinde, his Doris, or his Chloë, more completely than did Müller to those of his Berenice, whose golden locks are made the sole contemplation of 21 songs (*Berenice. Ein erotischer Spaziergang. Ged., I, 157-162.*)

Her locks, we are told, are a constellation in the heaven, high above mere earthly desire. They are a golden labyrinth. They are the sun's rays. They are yellow like the cornfields, or the vine-tendrils. They are the measure of pure gold. They shame the golden hoop on her brow. Of her locks Cupid makes cords, to bind her lovers with. When Cupid sleeps in the dimple of her cheek (as in Rückert's: *Die Liebe fiel ins Grübchen am Kinn*) he binds her locks about him to prevent his falling. She sews the lover's eyes together with her hair, to avoid his amorous glances (cf. Müller-Fauriel, II, 130: *Μιὰ τρίχ' ἀπ' τὰ μαλλάρια σου, τὰ μάτια μου νὰ βάψω*). Rain-drops become gold-pearls in her hair (as in the *Märchen* everywhere. Reinh. Köhler, *Kleinere Schriften*. I (1898), 126 f). Caught in the meshes of her hair the poet sings, as the nightingale from her noose (cf. Zesen's:

Wie ein Vogel hüpf und springet  
Wann er aus dem Netze los).

Her locks are spun of the sun's morning-gold. Their slender fibres draw the poet to Heaven. The dream of her locks moves his heart for days thereafter, as the sea seethes on the morning after the storm. The golden gleam of her hair is the arrow of love. Angels peep forth from the hiding

sense from the Volkslied, however, must be mentioned and considered, naturally, the out-of-door nature in Müller's verses which had nothing to do with either the *Wunderhorn* or Romanticism, the nature which was at his window in Dessau or Albano, which accompanied him on his journeyings, full of the smell of the forest and of the sea. For as a poet of the sea, through his *Lieder vom Meere*, his *Muscheln von der Insel Rügen*, his *Lieder aus dem Meerbusen von Salerno*, etc., Müller may be named as not the least of the list which includes Brockes, F. L. Stolberg, Boie, Goethe, Tieck and Heine.<sup>1</sup> The forest odors with which more than one of his *Ländliche Lieder* and his *Frühlingskranz aus dem Plauenschen Grunde* are filled (notably *Des Jägers Weib*, *Das Hirtenfeuer in der römischen Ebene*, *Der Berghirt*, *Jägers Lust*, *Jägers Leid*, *Frühlingseinzug*, *Das Frühlingsmahl*, *Der Peripatetiker* and *Pfingsten*) are not due to Müller's knowledge of the Volkslied, but to his individual love for actual nature.<sup>2</sup>

Comparing, then, Müller's use of nature, in so far as it is in any sense imitative of that of the Volkslied, as found in *Des Knaben Wunderhorn*, with that of its prototype, we may hope to discover in how far their limits were identical: what use Müller made of his material, as compared with the Volkslied's use of it; when, and how widely Müller went beyond his sources; and whether such advance was artistically justified by circumstances.

#### Flowers.

With Müller, as with the Volkslied, the rose is the favorite flower.

clouds as she braids her locks. Roses, torn from her hair, die. Fire-flies lose their glow. The wind never tires of playing with her locks (Eichendorff's: *Mit Schleier zart und Locken spielt buhlerisch der Wind*). Theirs is the fragrance of the roses, etc., etc. Such imagery reminds compellingly of Pope's valedictory couplet:

This lock the Muse shall consecrate to fame  
And 'midst the stars inscribe Belinda's name.

<sup>1</sup> Condensed but suggestive discussion of these points in W. Keiper, *F. L. Stolbergs Jugendpoesie*. Berlin, 1893, pp. 48, 49, and O. F. Walzel, *Euphorion*, V (1898), pp. 154-155. Hatfield, *Poetry of W. M.*, p. 6 f.

<sup>2</sup> Max Müller. Vorwort zu *Gedichte von W. M.*, p. vii.

Rose thrown in at window tells the mistress of her lover's presence, cf. above, p. 39, also Uhland, *Volksl.*, no. 85, Goetze, p. 29.

Three roses, half-red, half-white, spring from the grave of the unhappy lover.

*Müller :*

Da springen drei Rosen,  
Halb roth, halb weiss,  
Die welken nicht wieder  
Aus Dornenreis. . . . *Ged.*, I, 20.

*Wunderhorn :*

Es stund an bis den dritten Tag,  
Da wuchsen drei Lilien auf seinem Grab. . . . II, 293.

(Cf. also *KW.* I, 53; I, 35; II, 251. Biese, *Naturg. im M.-A.*, 259. Dyer, *The Folk-Lore of Plants*. N. Y., 1894, p. 12. Perger, *Deutsche Pflanzensagen*. Stuttg. 1864, p. 12.

Roses are planted on the grave of the dead lover :

*Müller :*

Womit soll'n wir ihn decken ?  
Mit Rosen und mit Veilchen. . . . *Ged.*, I, 131.

*Wunderhorn :*

Sterben ist eine harte Buss,  
Weiss wohl dass ich sterben muss,  
Und ein Röslein rosenroth  
Pflanzt mein Schatz nach meinem Tod. . . . III, 10.

(Cf. also *KW.* II, 209; I, 35.

'Roses in Winter' denote the impossible :

*Wunderhorn :*

In meinen Armen schlaft ihr nicht,  
Ihr bringt mir denn drey Rosen,  
Die in dem Winter wachsen sind. . . . I, 340.

*Müller :*

Ihr lacht wol über den Träumer  
Der Blumen im Winter sah. . . . *Ged.*, I, 57.

Plucking ' roses (Blumen brechen):

*Müller :*

Ein Knäblein ging spazieren  
Wohl um die Abendstund'  
In einem Rosengarten,  
Da blühten Blümlein bunt.  
Ein Röslein thät er brechen. . . . *Ged.*, I, 138.

(Cf. also *Ged.*, I, 124; I, 8; I, 151; I, 134.)

*Wunderhorn :*

Es ging ein Mägdlein zarte  
 Früh in der Morgenstund  
 In einen Blumengarten,  
 Frisch, fröhlich und gesund,  
 Der Blümlein es viel brechen wollt. . . . I, 24.

(Cf. also *KW.* I, 15 ; I, 67 ; II, 11 ; II, 21.)

He who plucks roses must not mind the thorns.

*Müller :*

Wer dort will Rosen pflücken,  
 Der muss ins Herz sich drücken  
 Der spitzen Dornen viel. . . . *Ged.*, 1, 124.

*Volkslieder aus Oberhessen :*

Wer Rosen will abbrechen,  
 Der scheu die Dornen nicht. . . . p. 93.

Roses falling upon one are emblematic of separation and death.

*Müller :*

Die Mutter weint, das Kindlein lacht,  
 Es spielt mit Engeln diese Nacht.  
 Die werfen aus des Himmels Au'  
 Ihm Rosen zu voll Sternenthau. . . . *Ged.*, 1, 137.

*Wunderhorn :*

Fallen zwei Röselein  
 Mir in den Schoss.  
 Diese zwei Röselein  
 Sind rosenroth,  
 Lebt noch mein Schätzelein,  
 Oder ists todt? . . . I, 191.

Other Volkslied uses in Müller are: Cheeks and lips are roses four. *Ged.*, 2, 12. Cheek is a rose. *Ged.*, 1, 41. Cheek is a rose meadow. *Ged.*, 1, 137. Lips are rose-buds. *Ged.*, 2, 23. Lips are roses. *Ged.*, 2, 90. Cheeks are roses. *Ged.*, 1, 77. Mouth more red than rose-buds. *Ged.*, 1, 166. Lips are Spring's roses. *Ged.*, 1, 166. The girl is a rose-bud. *Ged.*, 1, 166. The girl is a rose. *Ged.*, 1, 167. Heart is a rose. *Ged.*, 1, 155 ; 1, 156.

In many instances Müller's use of the rose is more affected. Roses are strewn on the girl's pathway. *Ged.*,

1, 15.\* Bemoan their lost fragrance. *Ged.*, 1, 27. Cf. also his anacreontic poems; Roses red with shame. *Ged.*, 1, 152. Yellow with envy. 1, 152. The cradle of breezes. 1, 154. Red-cheeked. 1, 155. Torn from the girl's hair, they wither. 1, 161.

The idea that roses grow from tears Müller had from the *Wunderhorn*, but hardly from a *Volkslied*.

*Müller :*

Eine Thrän' fiel aus dem Fenster,  
Da wuchs eine Ros' im Gras, . . . *Ged.*, 1, 139.

*Wunderhorn :*

Perlen von den Augen schiessen,  
Schiessen hin ins grüne Gras. . . .  
Nur der Boden wohl erquicket . . .  
Dankend ihm entgegen schicket  
Rosen roth und Lilien blank. . . . I, 285.

*Der Herr am Olberg*, from which these lines are taken, Goethe rightly characterizes (*Jen. Allg. Lit.-Ztg.*, 1806, Nr. 18) as unpopular in tone. 'Diesem Gedicht geschieht unrecht, dass es hier steht. In dieser meist natürlichen Gesellschaft wird einem die Allegorie der Anlage sowie das poetisch Blumenhafte der Ausführung unbillig zuwider.'

Cf. Heine (Lyr. Int. 2) *Aus meinen Thränen spriessen viel blühende Blumen hervor*, and Brentano (*Schr.*, 2, 172) for a like image. Grimm (*Altdeutsche Wälder*, I, 140) speaks of a lily growing from tears. Also Bratranek, p. 62, and Wilh. Müller in his *Blumen Deutungen* (p. 95 of A. Müller's *Reliquien*). Cf. also Goetze, p. 11. Marriage, p. 131. W. Müller's *Rosensamen*, *Ged.*, 2, 28. *Egeria*, p. 13, etc., etc.

Popular is Müller's use of clover:

Ich will einen Strauss dir pflücken,  
Herzliebste, von buntem Klee. . . . *Ged.*, 1, 15.

*Wunderhorn :*

Es fuhr ein Mägdlein übern See,  
Wolt brechen den Feiel und grünen Klee. . . . I, 42.

(Cf. also *KW.*, I, 206; I, 391.)



Lilies wither when love dies :

*Müller :*

Wo ein treues Herze  
In Liebe vergeht,  
Da welken die Lilien  
Auf jedem Beet. . . . *Ged.*, I, 19.

(So do all flowers. *Ged.*, I, 18. *Ged.*, I, 135.)

*Wunderhorn :*

Wo sich zwey Verliebte scheiden,  
Da verwelket Laub und Gras. . . . II, 32.

(Cf. also *KW.*, I, 142.)

Rosemary betokens death.

*Müller :*

Will suchen einen Cypressenhain,  
Eine Heide voll grünem Rosmarein. . . . *Ged.*, I, 16.

*Wunderhorn :*

Sie gieng im Garten her und hin,  
Statt Röslein brach sie Rosmarien. . . . I, 259.

(Cf. also *KW.*, II, 222.)

Flowers spring up under the girl's feet.

*Müller :*

Und wenn sie wandelt  
Am Hügel vorbei  
Dann, Blümlein alle,  
Heraus, heraus. . . . *Ged.*, I, 19.

A trait common in the popular poetry of all nations, cf.  
e. g. the song in Müller's *Egeria*, p. 15 :

Dove cammini, bella figlia,  
Nasce una rosa a meraviglia.

In *Die schöne Müllerin*, the blue flower, Forget-me-not,  
is the miller's flower ;

*Müller :*

Es blüht auf allen Fluren  
Blümlein Vergissmeinnicht. . . . *Ged.*, I, 17.

(Cf. also *Ged.*, I, 11. They call to the sleeping girl :  
'forget me not !' Heavy with dew they shun the sun-

light. 1, 10. They are as blue as the girl's eyes. 1, 11. They nod and look at the passing girl. 1, 12. They bloom still, although she is unfaithful. 1, 15. They disturb the sleeping (dead) lover's dreams. 1, 21.)

*Wunderhorn :*

Ein Blümlein steht im Garten,  
Das heisst, Vergiss nit mein. . . I, 239.

(Cf. also *KW.*, I, 206.)

The Wreath is an emblem of chastity.

*Müller :*

Die Mutter sprach : 'Nimm dich in Acht !  
Schon manche Dirne hat's gebracht  
Ums grüne Kränzchen in dem Haar.' . . . *Ged.*, I, 82.

(Cf. also *Ged.*, I, 28.)

*Wunderhorn :*

Wenn aber ein Mädchen ihren Kranz verliert,  
Nimmer kriegt sie ihn wieder. . . I. 193.

(Cf. also *KW.*, III, 74 ; II, 202 ; II, 293 ; I, 159.)

Other popular usages of flowers in Müller are : The first blossom of Spring eagerly greeted. *Ged.*, I, 85 (cf. Nithart's songs. *Uhland Volksl.*,<sup>1</sup> IV, p. 216), also *Ged.*, I, 90. The crocus peeps first forth from the snow. Passion-flower emblematical of Christ's martyrdom. *Ged.*, I, 25.<sup>1</sup> A chaplet of flowers is laid on the grave. 1, 71. Flower begs not to be trampled on. 1, 17. In a lilac bush the finch sings. 1, 140. Who picks roses must not mind the thorns. 1, 124. Flower forget-me-not grows in the night mists. 1, 17. Asters tell the miller's secret. 1, 10. May-flowers appear to him in a dream. 1, 56. The meadow has drawn on her green silk dress. 1, 91. (= *KW.*, III, 85.

Das Erdreich decket seinen Staub  
Mit einem grünen Kleide.

Cf. *Paul Gerhardt*, ed. Wilh. Müller, p. 168. Bratranek, p. 341. *Die Pflanzensprache*. Nifen.) May brings children toys from the flower-smith. 1, 141.

<sup>1</sup> 'Eine Passionsblume, die in ihrem kleinen Kelche die Unendlichkeit der göttlichen Liebesleiden umfasst.' W. Müller, *Schr.* (1830), IV, 141.

Noticeable on account of their omission by Müller are the popular *Augentrost*, *Augelweid*, *Denkanmich*, *Jelänger-jelieber*, *Ehrenpreis*, *Habmichlieb*, *Wegwart*, *Schabab*, etc. (Uhland, *Volkslieder*, III, p. 290.) Müller uses very few flowers, and these are used generally but once (except the rose and forget-me-not) and in commonplace fashion. An ineffective sentimentality is the weeping of flowers, which occurs many times. Tears (dew) stand in the flowers' eyes (cf. Uhland, *Volksl.*, IV, p. 220, and Herder's *Volkslieder* (ed. Redlich, 1885), 226. *Abendlied*, O Jüngling, wirst du auch so schwer wie diese Blume weinen?) *Ged.*, I, 11. Flowers weep in sympathy with the girl's joy, *Ged.*, I, 10. Weep because the girl has gone to bed. I, 34. Weep from sheer joy of loving. I, 150. The vine looks weeping into her window, and the girl dries its tears. 2, 88. Likewise: The grass turns pale from his tears. Flowers weep when love dies. I, 18. (Cf. Eichendorff. *Sieh, die Blumen stehn voll Thränen*. Heine.

Und wüssten's die Blumen, die kleinen,  
Sie würden mit mir weinen.

*Lyr. Int.*, 22, and often.) The allegory in other verses is carried far beyond the apparent simplicity of the *Volkslied*. The heath is called 'love's torment.' *Ged.*, I, 16. White flowers (frost) cover the girl's window-pane. *Ged.*, I, 73. Spring lets drop two flowers: Love and Song. I, 151. Flower fragrance, the flatterer, creeps in through a crack. I, 84. The muse picks may-flowers. I, 94. Thistles reach timidly out towards the seam of her dress. I, 164. Elves sleep in the violet's mouth. I, 165. Violets and orange blossoms greet one another. I, 64.

#### *Trees.*

With Müller, as with the *Volkslied*, the linden is the favorite tree. The opening picture in his *Der Lindenbaum* corresponds exactly to the popular one.

*Müller :*

Am Brunnen vor dem Thore  
Da steht ein Lindenbaum. . . . *Ged.*, I, 48.

*Wunderhorn :*

Daraus da sprang ein Brunnlein kalt,  
 Auf grüner Linde drüber,  
 Frau Nachtigal sass und sang. . . . II, 245.

The linden was the meeting place of lovers:

Ich träumt' in seinem Schatten  
 So manchen süßen Traum. . . . *Ged.*, I, 48.

again in *Müller :*

Bis unter den grünen Lindenbaum,  
 Herzliebste, geh mit mir ! . . . *Ged.*, I, 134.

*Wunderhorn :*

Es steht ein Baum im Odenwald,  
 Der hat viel grüne Aest ;  
 Da bin ich schon viel tausendmal  
 Bey meinem Schatz gewest. . . . III, 117.

(Cf. also *KW.*, I, 61 ; I, 300 ; I, 303 ; I, 356.)

In its bark are cut the lovers' names :

*Müller :*

Ich schnitt in seine Rinde  
 So manches liebe Wort. . . . *Ged.*, I, 49.

(Cf. also *Ged.*, I, 9 ; I, 63 ; I, 50.)

*Wunderhorn :*

Die Liebe mein zu dir,  
 Hab ich an manchen Baum geschnitten. . . . III, 91.

A theme made much of in 17th century pastorals.

Cf. Rist's :

Dass sie der Liebe Pein  
 An alle Bäume schreiben.

Opitz's : Wie sehr ich sie muss lieben,  
 Das hab' ich fast geschrieben,  
 An alle Bäum im Wald.

A bare linden betokens infidelity.

*Müller :*

Dort von dem grünen Lindenbaum  
 Da fielen die Blätter ab,  
 Dort, unter dem dürrn Lindenbaum  
 Da liegt ein hohes Grab. . . . *Ged.*, I, 135.

Ach, und fällt das Blatt zu Boden,  
 Fällt mit ihm die Hoffnung ab. . . . *Ged.*, I, 53.

(Cf. also *Ged.*, I, 135, 23.)

*Wunderhorn :*

Und als ich wiedrum kam zu dir,  
 Gehauen war der Baum ;  
 Ein andrer Liebster steht bei ihr,  
 O du verfluchter Traum ! . . . III, 117.

(Cf. also I, 321.)

Not only falling leaves symbolize inconstancy in the Volkslied, but falling or over-ripe fruit as well: notably the apple. Best known of all the older Volkslieder based upon this belief is *Der rote Apfel* (Uhland, *Volksl.*, no. 50).

Ich het mir ein apfel, war hübsch und rot,  
 hat mich verwundt biss in den tot,  
 noch war ein wurm darinne ;  
 far hin, far hin, mein apfel rot !  
 du must mir auss dem sinne.

This theme Müller used in *Der Apfelbaum* :

Da gab es im See einen plätschernden Schall,  
 Als hätt' es gethan einen schweren Fall.  
 'Herzliebste, das muss von dem Baume sein,  
 Den ich habe gepflanzt in dem Garten dein.  
 Die schönen Aepfel, so roth, so rund,  
 Nun liegen sie unten im kalten Grund !' . . . *Ged.*, I, 62.

The linden's branches whisper to him,

*Müller :*

Und seine Zweige rauschten,  
 Als riefen sie mir zu :  
 Komm her zu mir, Geselle,  
 Hier find'st du deine Ruh. . . . *Ged.*, I, 49.<sup>1</sup>

as in the Volkslied does the stream :

*Wunderhorn :*

Wie ruft es doch im Flusse leis,  
 Da drunten wär es besser. . . . I, 115.

(A theme imitated in Müller's *Der Müller und das Bach*

<sup>1</sup> For discussion of the place of the linden in the Volkslied and popular poems cf. O. Lohr, *Die Linde, ein deutscher Baum*. Spandau, 1889. Plau-  
 mann, *Die deutsche Lindenpoesie*, (Programm) Danzig, 1890. Bratranek,  
 Mannhardt, and A. de Gubernatis, *La Mythologie des Plantes*. Paris,  
 1878-82, II, 360.

and *Des Baches Wiegenlied*, *Ged.*, 1, 19–21.) The apple-tree rustles when no wind stirs. *Ged.*, 1, 62. As does the pine forest. 1, 76. The cypress sends the wanderer a secret welcome. 1, 138. No leaves rustle above the Wandering Jew's head. 1, 59. Isolated examples in Müller of the forest-romanticism which found its highest exponent in Eichendorff.

The cool shadows of the lindens kind to the wanderer. *Ged.*, 1, 62. The linden outlasts the winter storms. 1, 134. Pine-trees also signify endurance, *Ged.*, 1, 105, and Müller therefore uses them to measure time by.

Ein Wildschütz will ich bleiben,  
Solang' die Tannen grün ;  
Mein Mädchen will ich küssen,  
Solang' die Lippen glühn. . . . *Ged.*, 1, 75.<sup>1</sup>

In similar fashion the *Wunderhorn* :

Ich wünsch ihm so viel gute Zeit,  
So viel wie Sand am Meere Breit. . . , 1, 62.

(Cf. also *KW.*, II, 199.)

Other such examples in *Müller* :

Die Treu' ist hier,  
Sollst liegen bei mir,  
Bis das Meer will trinken die Bächlein aus. . . . *Ged.*, 1, 20.

And again :

Ich komme schon, will ihnen Küsse geben,  
Mehr als die vollsten Nelken Blätter haben,  
Und mehr als Neiderblicke mich umspähen. . . . *Ged.*, 2, 24.

<sup>1</sup> Cf. Wackernell, p. 27. Abstract limitations of time and place are avoided as much as possible by the Volkslied. For 'ever' it substitutes 'by night as well as day.' 'Never' is paraphrased graphically by 'when ravens become white doves' or 'when the sea stands still and becomes a garden,' etc. A distance in space is expressed by 'as far as the stars shine' or 'as far as heaven is blue,' etc. Likewise, abstract numerical expressions are made real by concrete imagery.

So grüss ich dich so oft und dick  
Als mancher Stern vom Himmel blickt,  
Als manche Blume wachsen mag  
Von Ostern bis Sankt Michelstag.

Cf. also Uhland, *Volksl.*, III, p. 208 f. Hauffen, *Die deut. Sprachinsel Gottschee*. Graz., 1895, p. 168 f., etc.

In *Die schöne Müllerin* the lovers meet under the alder-tree instead of the linden :

Wir sassen so traulich beisammen  
Im kühlen Erlendach. . . . *Ged.*, I, 11.

Other popular usages in Müller are : The weeping-willow for sorrow. *Ged.*, I, 16. Cypress an emblem of ever-green yearning and sadness. *Ged.*, I, 143; I, 16. The branches bow to the girl in greeting. I, 76. In the wood a forest-horn is sounding. I, 74.

Single instances of the lemon-tree, the oleander and the myrtle lend local color to southern songs. Other mention of trees in Müller is commonplace : The wind sighs in the top of the pine. *Ged.*, I, 57. Branches draw shyly back to let the girl pass. I, 164. Forest and field—long life to them. I, 74. Forest is God's house : his breath lives in it. I, 75. Forest odors cause the heart to swell. I, 147.

*Birds.*

Love lyrics without birds would be impossible, but in Müller's poems they do not play as important a role as in the Volkslied. Most natural is the wish to assume the form of a bird in order to see the absent mistress :

*Müller :*

Schätzchen, allerliebstes Schätzchen,  
Ach, wenn ich ein Vöglein wär'. . . . *Ged.*, I, 150.

And again :

Wenn ich ein Vogel wäre,  
Stellt' ich das Schiffein ein. . . . *Ged.*, 2, 16.

(Cf. also *Ged.*, 2, 98.)

*Wunderhorn :*

Wenn ich ein Vöglein wär,  
Und auch zwei Flüglein hätt,  
Flög ich zu dir. . . . I, 231.

Closely connected with the wish to be a bird on the poet's part is the one of making the bird his messenger, endowing it for the nonce at least with human speech and the understanding of human emotions.

*Müller :*

Ich möcht' mir ziehen einen jungen Staar,  
Bis dass er spräch' die Worte rein und klar,  
Dann säng' er hell durch ihre Fensterscheiben :  
Dein ist mein Herz, und soll es ewig bleiben. . . . *Ged.*, 1, 9.

Ich hab' mir eine Nachtigall gezogen,  
Die liess ich heut' an ihre Scheiben fliegen,  
Damit sie dächte, Lenz sei vor dem Thore. . . . *Ged.*, 2, 26.

Or, where the bird needs no instruction :

Manches Vöglein hat's vernommen ;  
Flög' nur eins an Liebchens Ohr,  
Säng' ihr, wenn sie weinen wollte,  
Dieses frische Liedel vor. . . . *Ged.*, 1, 41.

(Cf. also *Ged.*, 1, 36.)

Likewise in the *Wunderhorn* :

Auf den Linden, in den Kronen,  
Bei der schön Frau Nachtigal,  
Grüss mein Schätzchen tausendmal. . . . I, 93.

(Cf. also *KW.*, II, 203 ; II, 217 ; III, 106.)

The forest birds sympathize with the poet :

*Müller :*

All' ihr muntern Waldvögelein,  
Gross und klein,  
Schalle heut' ein Reim allein :  
Die geliebte Müllerin ist mein ! . . . *Ged.*, 1, 12.

*Wunderhorn :*

Gleich wie die lieb Waldvögelein,  
Mit ihren Stimmen gross und klein  
Früh morgens lieblich singen. . . . II, 174.

(Cf. also Müller, *Ged.*, 1, 35 ; 1, 62 ; 1, 73 ; 1, 76 ; 1, 84.)

No bird sings for the Wandering Jew.

*Müller :*

Kein Vogel singt auf meinem Pfad,  
Ob meinem Haupte rauscht kein Blatt. . . . *Ged.*, 1, 59.

Similarly in the *Wunderhorn* :

Ey du mein allerherzliebster Schaz,  
Du hörst kein Glöcklein läuten,  
Du hörst kein Vöglein pfeifen,  
Du siehst weder Sonn noch Mond ! . . . III, 16.



The swallow (*Ged.*, 1, 43) lends the poet a pen to write his mistress a letter with, cf. above, *Seefahrers Abschied*.

For Müller's reference to the sea-gull: Keeping watch while the seal sleeps. *Ged.*, 1, 95. Watching over the seal, as the poet would over his mistress. *Ged.*, 1, 96. Cf. *Ged. v. Wilh. Müller*, p. 172, notes. Müller's further mention of the seal:

'Wenn uns ein Seehund die Aale zerbissen.'

*Ged.*, 1, 99, is due to the popular song printed in J. J. Grumbke's *Darstellung von Rügen*, Berlin, 1819 (cf. the same author's *Streifzüge durch das Rügenland*, 1805), and also in the notes to M.'s *Ged.*, p. 173, although, as usual, Müller has improved upon his source and introduced the parallelism in the second stanza between the mischief-making seal and the mischievous girl.

Popular also is Müller's use of the dove.

Ein weisses Täubchen kommt geflogen,  
Schwebt über mir im Sonnenschein. . . . *Ged.*, 1, 28.  
Zwei schneeweisse Täubchen,  
Die fliegen voraus  
Und setzen sich schnäbelnd  
Auf der Hirtin ihr Haus. . . . *Ged.*, 1, 77.

*Ziska und Schottky:*

Zwoa schnewaissi Daiberln  
Fläg'n iba maifn Haus;  
Diä'nd'l, wännst ma b'schäff'n bist,  
Blaibst ma nid aus. . . . p. 72.

(Cf. also *Ziska u. Schottky*, p. 118, *K. W.* III A., 93, 94.)

And most notably the picture in Müller's *Die Mainotenwitwe*, which is drawn directly from the Volkslied:

Aber morgen in der Frühe, wenn mein Bräutigam nun ruht,  
Zieh ich' aus die Festgewänder, nehm' den Kranz von meinem Hut,  
Und im grauen Witwenhemde schleich ich durch den grünen Wald,  
Nicht zu lauschen, wo im Dickicht Nachtigallenschlag erschallt,  
Nein, um einen Baum zu suchen ohne Blüt und ohne Blatt,  
Den die Turteltaubenwitwe sich zum Sitz ersehen hat,  
Und dabei die frische Quelle, die sie trübe macht zuvor,  
Eh' sie trinkt und eh' sie badet, seit sie ihren Mann verlor.  
Da will ich mich niederlegen, wo kein Schattendach mich kühlt,  
Wo der Regenguss die Thränen kalt mir von den Wangen spült,  
Und mit meiner Turteltaube geh' ich einen Wettstreit an,  
Wer am jämmerlichsten klagen, wer am frohesten sterben kann.

*Ged.*, 2, 118.

Uhland, *Volkslieder*, no. 116:

Und kan er mir nicht werden  
der liebste auf dieser erden,  
so will ich mir brechen meinen müß  
gleich wie das turtelteublein tüt.

Es setzt sich auf ein dürren ast,  
das irret weder laub noch gras,  
und meidet das brünnlin küle,  
und trinket das wasser trübe.

Other usages in Müller which remind of the Volkslied are: A bird challenges to a tourney of song and love in the rose-hedge. *Ged.*, 1, 36. Nightingale is hoarse from over-singing. 1, 89 (cf. Rückert's *Wird zu Hustern aller Nachtigallen Liederschallen*). Lark takes his greeting. 1, 35. Nightingale and lark engage in singing contest. 1, 64. Swallow, tired of flying, settles on the wanderer's roof. 1, 63. Crows pelt him with hail-stones, as he hurries from the town. 1, 51. Crow hovers above him, waiting for his death. 1, 52. Finch sits in the lilac bush and sings of spring. 1, 140. Bird mourns with the deserted girl. 2, 98.

Commonplace are Müller's other references to birds: Birds trill happily above the silent wanderer. 1, 32. Nightingale seeks shyly the quiet places. 1, 64. Sings in the forest. 1, 76. Awakens the echo in the poet's breast. 1, 84. Praises God's bounty in giving her shelter. 1, 113. Cries from its snare, as does the poet in the net of his mistress' hair. 1, 159. Lark eddying in mid air sings of love, pain and sorrow. 1, 10. Calls to the wanderer to look about him. 1, 64. Eagle cleaves the high air to rest in his Alpine home. 1, 60. Swings through the clouds. 1, 72. Has his home where the wave dashes and bursts impotently. 1, 104. Finch sings from the green twig, all spring and summer and fall.

Noticeable in Müller, as opposed to the Volkslied, is the omission of the cuckoo, the robin, the wren, the owl and the raven. More noticeable still, the small mention in his verses of the dove and the lark, and especially the

nightingale : a negative fact of much importance in estimating Müller's nature-sense, when we recall the nightingale's constant appearance in the *Volkslied* (cf. Uhland, *Volksl.* III, 79-112). In Müller, with but few exceptions, the birds have no distinct personality, and might be used interchangeably : a condition not found in the *Volkslied*, where in a general way each bird, as well as each plant or flower, has a clearly recognizable office.

It would not be fair to apply the same test to Müller in his treatment of other animals, or living things, besides birds, for the role which these play in the lyric, as well as the modern epic, is not an essential one, and is determined in every instance by the individual needs of the case. It is noteworthy, however, that Müller's personification of animals is so slight and incidental. He compares the huntsman to a boar. *Ged.*, I, 14. The miller lass to a doe. *Ged.*, I, 14. And inferentially at least the coquette with a seal. *Ged.*, I, 99. That is the whole sum.

Other mention of animals is without particular point. The chamois spring from cliff to cliff. *Ged.*, I, 72, 76. Dogs bark and snarl. *Ged.*, I, 53, 58. Shepherd dog is faithful to the death. I, 135. Lamb frisks happily about its mother. I, 143. Squirrel can no more live in the water than the huntsman in a mill. I, 14. Stag and doe spring through the green. I, 74. The huntsman calls a morning greeting to the stag. I, 113.

Fish spring from the water to greet the morning. I, 35. Rejoice when the river's ice breaks up. I, 88. Spring out into the sunshine. I, 143. Dolphin rests after the storm in the sun-lit waves. I, 60. Trout is the poet's teacher : it slips quietly through the stress of life. I, 91. Trout swims happily in the mountain stream. I, 91.

A deeper sympathy and sentiment attends the mention of insects and creeping things. Bee brushes the poet's lute with its wings and startles him. *Ged.*, I, 13. Bee would cause the poet envy, were that possible in the spring time. Bee hums and buzzes busily. I, 143. Beetles hurl themselves against the pane, drunk with

the fragrance and light of morning. 1, 88. Glow-worms swing their lights in the grass. 1, 62. Gleam in the myrtles. 1, 137. The poet holds his breath that it may not draw in the gnat swinging before him in the sunshine. 1, 93. His dreams circle about a slumbering light, like gnats about a candle. 1, 146. Lizard glides quickly through the broom (*Ginster*). 1, 64. His foot steps softly, that it may not bruise the worm. 1, 93.

In general, then, Müller's treatment of vegetable and animal life, as compared with the Volkslied usage, may be said to be considerably smaller in scope, poorer in material, and with slight originality in treatment. Imitative, in that many themes are identical to both. Creative, chiefly in treatment of flowers, whose sympathy with human life falls all too readily into a sentimentality which finds its only relief in tears. Instead of improving upon his model, Müller was apt either to neglect it, or to tinge it with a romanticism which made it unreal.

A very different treatment comes to view when Müller's references to water are considered. Here he not only carried happily into verse the living water of the Volkslied, but it is here notably that his nature-sense found its perfect embodiment. Moving, changing water is to him the mirror of each passing human experience . . . it contains the very breath of his love for wandering, in sight of it his feet and his heart are never still.

The miller will sleep till the seas drink up the brooks. *Ged.*, 1, 20. The sea roars, the wave-crests seethe, the surf storms the citadel of the cliff. 1, 95. Sea, like the poet's heart, is moved by every breath of wind, reflecting every passing cloud. 1, 98. Sea carries the girl's token to the absent lover, whether he be on the waves or below them. 1, 101. Sea has been dark blue through all the centuries. 1, 102. In the sea's depths lies the sunken city, Vineta. 1, 102. Sea must be the old emperor's last home, for his mistress is buried in it. 1, 130. His heart swells, as the sea after a night of storm. 1, 160. Songs from the poet's heart are like foam from the swaying sea.

1, 162. Four roses swim on the glassy sea. 2, 12. Sea is still but his heart is restless. 2, 14. The girl's boat seems too small for the great sea. 2, 14. Sea lies calm and cold, though it has her in its clasp. 2, 15. Her white veil is the proudest of all the flags which sail the sea. 2, 15. Finch comes across the sea with greetings and song. 2, 16. The waves are great on the high sea. 2, 18. Fish leap from the sea to her net. 2, 18. Sea swells and tries to reach her on the strand. 2, 19. Star falls into the black sea. 2, 21.

Water rests neither night or day. 1, 4. Waterfall leaps from the cliff to the valley. Water cools him not, for, as soon as it touches him, it glows with love. 1, 109 (cf. Goethe's Brook, which says :

Ihr Busen ist so voll und weiss,  
Es wird mir gleich zum Dampfen heiss).

The poet would be water, which cools the bosom of his mistress. 1, 109. Waterfall summons loudly to love. 1, 143.

Waves bring the lover news from his mistress. 1, 44; 1, 101. Carry him he knows not where. 1, 43. Arouse his impatience because they do not sing of his love. 1, 10. The river finds the sea, as sorrow does its grave. 1, 55; 1, 60. Lingers sleeping in every shadowy nook. 1, 106. Runs out languidly into the sand. 1, 107.—Such examples might be multiplied, if space permitted, but they would add nothing in establishing the fact that Müller's treatment of water is individual and not imitative, except as he took in certain instances the germ in the Volkslied, i. e. that water sympathized with human emotions, and developed it to an extent undreamed of by his original. This is peculiarly the case with the brook, especially in *Die schöne Müllerin*, where, following Goethe's *Der Junggesell und der Mühlbach*, it became not only the miller's inanimate companion but his friend and adviser as well (cf. *Das Lied vom Bache*. Herder's *Volkslieder*, p. 73). The germ for such treatment existed already in the Volkslied,

however (cf. *Wunderhorn*, I, 103 ; I, 115, etc.), as well as in the *Gesprächsliedern*, where inanimate objects not infrequently took part in the dialogue (cf. *Das Mädchen und die Hasel*, *KW.*, I, 192 ; I, 211, etc.).

Brook gushes from its rocky source down into the valley. *Ged.*, I, 5 (*KW.*, II, 50). Sings to the miller to go to his mistress. I, 6. Is the miller's friend. I, 11. Must lay aside its murmuring to sing 'she is mine.' I, 12. Hastens angrily after the poaching huntsman. I, 14. Is the rendezvous of lovers. I, 8. Carries a message to his mistress. I, 14, etc.

The last four verses of *Eifersucht und Stolz* breathe the same defiant pride as does *An einen Boten* (*KW.*, I, 232. *Feyner Almanach*, II, 106), of which they may be an unconscious reminiscence. It is known that Eichendorff copied the same Volkslied in his *Lied, mit Thränen halb geschrieben*.

*Müller :*

Geh, Bächlein, hin und sag' ihr das ; doch sag' ihr nicht,  
Hörst du, kein Wort von meinem traurigen Gesicht ;  
Sag' ihr : Er schnitzt bei mir sich eine Pfeif' aus Rohr  
Und bläst den Kindern schöne Tänz' und Lieder vor. . . . *Ged.*, I, 14.

*Wunderhorn :*

Wenn du zu meim Schätzel kommst,  
Sag : Ich liess sie grüssen ;  
Wenn sie fraget, wie mirs geht ?  
Sag : auf beyden Füßen.

The motive in *Wasserflut* (*Ged.*, I, 50) is that of *Wassersnoth* (*Wunderhorn*, I, 77) : the melting snow flows into the brook and so to his mistress with the message.

*Müller :*

Schnee, du weisst von meinem Sehnen,  
Folge nach nur meinen Thränen,  
Nimmt dich bald das Bächlein auf.  
Wirst mit ihm die Stadt durchziehen, . . .  
Fühlst du meine Thränen glühen,  
Da ist meiner Liebsten Haus.

*Volkslied :*

Der Schnee der ist verschmolzen,  
Das Wasser fliesst in See.  
Es fliesst in Liebchens Garten. . . .

Wenn Gott mich freundlich grüßet  
 Aus blauer Luft und Thal,  
 Aus diesem Flusse grüßet,  
 Mein Liebchen mich zumal.

(Cf. also Müller, *Ged.*, I, 105.)

Sun, Moon and Stars in Müller, as in Heine, receive popular treatment. Like the flowers, they rejoice and mourn with the happy or the sorrowing lover; although their shedding of tears seems a step beyond the natural imagery of the Volkslied.

*Wunderhorn (Der Herr am Ölberg) :*

Auch die Sterne weinen kamen,  
 Gossen ab all ihren Schein,  
 Schein und Thränen flossen sammen,  
 Reihn zum blauen Feld hinein. . . . I, 289.

*Müller :*

Da muss in die Wolken  
 Der Vollmond gehn,  
 Damit seine Thränen  
 Die Menschen nicht sehn. . . . *Ged.*, I, 19.

(Cf. also *KW.*, I, 85; I, 374; III, 16.)

In Müller the sun shines brightly for the lover. *Ged.*, I, 6. Takes on a brighter ray, when his love is requited. *Ged.*, I, 12. (Cf. Uhland, *Volksl.*, no. 31 A.

Schein uns, du liebe Sonne,  
 gib uns ein hellen schein!  
 schein uns zwei lieb zusammen.)

Sun, moon and stars all love to wander. *Ged.*, I, 30. (Cf.

Die Welt geht im Springen.

*KW.*, III, 115.) Sun does not warm the Wandering Jew. I, 59 (cf. *Wunderhorn*, III, 16. *Nicht Wiedersehen*). Sun-shine, the knight, breaks in with golden lances. I, 84, 155. The sun's gold is in her hair. I, 160. When the sun goes to bed in the sea, the shadow is left lonely on the earth. I, 156.

Popular is also the idea that the shadow of his false but repentant love wakes him from the dead.

*Müller :*

Hinweg, hinweg,  
 Von dem Mühlensteg,  
 Böses Mägdlein, dass ihn dein Schatten nicht weckt. . . . 1, 21.

(Cf. W. Scott, *Minstrelsy of the Scottish Border*, III, 46.  
 Wilh. Müller, *Neugriech. Volksl.*, II, 65. Talvj., *Charakteristik*, 141.)

The moon at his mistress' window.

*Müller :*

Mond, du kannst durchs offne Fenster  
 In die kleine Kammer sehen,  
 Wo sie flicht die goldnen Locken,  
 Und du bleibst in Wolken stehen? . . . *Ged.*, 1, 161.

(Cf. also *Ged.*, 1, 61, *Der Mondsüchtige*.)

*Volkslied :*

Der mond der scheint so helle  
 zu liebes fensterlein ein. . . . Uhland, no. 98.

(Heine :

Die Jungfrau schläft in der Kammer,  
 Der Mond schaut zitternd hinein. . . . *Heimk.*, 22.)

Moon and stars look over the lovers' shoulders. *Ged.*, 1, 11. Moon hides her face behind the cloud-veil. 1, 26. Looks straight into his heart. 1, 34. Moon-shadow his traveling companion. 1, 46 (Heine, *Heimk.*, 71). Moon keeps house in the sky. 1, 62. Time is measured as in the Volkslied by the moon.

*Müller :*

Die spann eine silberne Schärpe  
 Viel Sommermonde lang. . . . *Ged.*, 1, 132.

The princess weaves in the moon-light. 1, 132. In *Selbstbeschauung* a parallel is drawn between the soul and the moon.

Seele des Menschen, du gleichst dem Monde.

*Ged.*, 1, 124 (cf. Goethe

Des Menschen Seele gleicht dem Wasser).

Müller's use of the moon in his anacreontics need be merely hinted at. The moonbeams are a couch for the



spirit drunken with love. 1, 150. Moon is bashful as a young lover. 1, 138, etc.

The stars are his mistress' eyes. 1, 24. A new star appears in the sky when love casts off pain. 1, 19. Starlight carries men's sighs to God. 1, 27. She is his evening star, 1, 145. Star-dew lies in the child's eyes. 1, 137.

Borrowed directly from the Volkslied is the theme of Müller's *Nachtstück* :

Es fällt ein Stern vom Himmel,  
Ich fing' ihn auf so gern!  
' Wohin bist du gefallen,  
Du wunderschöner Stern? . . . *Ged.*, 2, 21.

and following stanzas, cf. *Wunderhorn*, I, 282; II, 19, and especially Claudius' *Der verschwundene Stern*, *Es stand ein Sternlein am Himmel*, *KW.*, III, 153. Also Brentano's *Sternlein an dem Himmel*. *Gesammelte Schriften*, I, 473, and Heine's *Es fällt ein Stern herunter*. *Lyr. Inter.*, 59.

Similarly Müller's use of Sky and Earth is full of personification of the popular sort. Sky mirrored in the brook entices the miller. 1, 12. Is clad in an ashen garment. 1, 99. The storm has torn the sky's gray dress (cf. *KW.*, III, 85). 1, 53. Clouds carry the birds irresistibly along. 1, 44. Cloud is mournful like the wanderer. 1, 57. Weary with wandering the clouds rest on the earth. 1, 60. Clouds skim the sea of the sky like swans. 1, 105. Earth has no sound to carry the burden of the lover's joy. 1, 13. Sorrows and is covered with snow when lovers part. 1, 46. Is clad in a garment of blossoms. 1, 86. Drinks the rain, but is unsated. 1, 86. Is the green school of wandering. 1, 89. Is frozen as his heart is. 1, 48, etc.

Müller's use of the seasons reminds more than once of the older Volkslieder. Thus the driving out of Winter in *Frühlingseinzug* :

Er spürt den Frühling vor dem Thor,  
Der will ihn zupfen bei dem Ohr,  
Ihn zausen an dem weissen Bart. . . . *Ged.*, I, 83.

And in *Des Finken Gruss* :

Nun werft den Winter aus der Thür,  
Der liebe Mai ist wieder hier. . . . *Ged.*, I, 140.

*Wunderhorn* :

So treiben wir den Winter aus  
Durch unsre Stadt zum Thor hinaus. . . . I, 161.

(Cf. Uhland, *Volksl.*, III. *Sommer u. Winter*, and Liliencron. *Deut. Leben im Volksl.*, XLIX.)

Often, however, affectation appears. Winter drives the flowers to her bosom for warmth. I, 29. Winter's ice melted by his hot tears. I, 98. Winter bars the way, but his thought wanders to her. I, 77. Winter clamors to be gone. I, 83. Winter throws frost and snow at the finch. I, 142.

Müller's line,

Der Frühling ist ein wohlgezogener Gast. . . . *Ged.*, I, 36,

resembles the *Wunderhorn*, I, 39,

Der Winter ist ein scharfer Gast.

Or again

Der Sommer ist ein sanfter Gast.

Spring's flowers seem few to the happy lover. I, 12. Spring the brother of Summer. I, 27, 86. The bold bridegroom. I, 87. A child. I, 86. Comes and finds him ready to wander. I, 76. Knocks at the door with his buds. I, 83. Plays upon the grave of Winter. I, 85. Gives song to the birds. I, 142. Is on valley and mountain and in the human heart. I, 93.

In his May-poems Müller would seem to be less happy, for he misses the serenity and simplicity of the *Volkslied* usage and deals with it trivially. In the green May-tide he lost his heart. I, 63. In May's cool shadows they dance to the sound of the shawm. I, 67. May swings his banner, whose edge is brodered with chaplets of flowers: white on a blue ground. I, 90. May has a grass-green coat and hair powdered fragrantly. I, 140. In May nature trembles with pleasure and pain. I, 150. Among the green May-shadows Love pipes to man and

maid. 1, 152. Unbridled phantasy in *Ged.*, 1, 92, where May forsakes the meadow, whose dress grows sere: she is stript of it, to become a naked widow, till May returns again with a new gown. Better than such mention is Müller's one reference to April. It is the month when fools are at large. 1, 65. Autumn, Müller represents as looking out flower stems for his fruits. 1, 27.

Popular is Müller's grouping of storm, rain and snow:

Ich möchte liegen vor ihrer Thür,  
In Sturm und Regen und Schnee. . . . *Ged.*, 1, 17.

*Wunderhorn*:

Regnets, schneits, und geht der Wind. . . . III, 108.

(Cf. Müller, *Ged.*, 1, 31, 32, also Heine, *Hk.*, 29,

Es regnet und stürmt und schneit.

Goethe:

Dem Schnee, dem Regen, dem Wind entgegen.

And *KW.*, I, 33; III, 19; III, 119. *Ziska und Schottky*, 109. Goetze, *l. c.* 25.)

Lacking simplicity are: Rain-drops fall mild and warm, like long-repressed tears. *Ged.*, 1, 86. As the snow of March disappears before the sun-light, so does his heart-pain. 1, 165. Snow drinks up his tears thirstily. 1, 50, etc.

The evening wind carries the lover's message:

*Müller*:

Du heller linder Abendwind,  
Flieg hin zu meinem Schatz geschwind,  
Es wird dich nicht verdriessen,  
Und fächl' ihr sanft um Wang' und Kinn,  
Treib deine jüngsten Düfte hin  
Und sprich: Der Lenz lässt grüssen! . . . *Ged.*, 1, 36.

(Likewise in *Ged.*, 1, 10, the morning-wind.)

*Wunderhorn*:

Küsst dir ein Lüftelein  
Wangen oder Hände,  
Denke dass es Seufzer seyn,  
Die ich zu dir sende.  
Tausend schick ich täglich aus,  
Die da wehen um dein Haus,  
Weil ich dein gedenke. . . . III, 32.

(Cf. also Müller, *Ged.*, 1, 101; 1, 44; 1, 132; 2, 98. Heine, *Heimkehr*, 61, *K. W.*, II, 50, *Luftelement*.)

The wind carries flowers to his grave. *Ged.*, 1, 71. Blows its trumpets cheerily. 1, 44. Calls to open to Spring. 1, 84. Beats at his window-pane with green branches. 1, 88. (Cf. Heine,

Tannenbaum mit grünen Fingern  
Pocht ans niedre Fensterlein.

*Berg Idylle*, 2. Bratranek, p. 22.)

Artificial are: Wind tries to cool the meadow's warm breast, but burns itself out in pleasure. *Ged.*, 1, 92. Air is never still, for it has her locks to play with. 1, 161. Wind plays with hearts as it does with the weather-cock. 1, 47, etc.

Hill and Mountain find but rare and commonplace mention in Müller. Steep mountains separate lover and mistress. *Ged.*, 1, 66. If the tall cliffs were leveled, he could see the absent maiden. 1, 66. His heart reaches up towards her who is on the mountains. 1, 69. Mountain and mist disappear in the blue distance. 1, 106. From the mountain he sees her fire burning. 1, 69. From the tallest cliff he looks into the valley and sings. 1, 72. He sees the grazing herds in the valley. 1, 80. The summits stretch their slender towers heavenwards. 1, 105. One such line finds its counterpart in the *Volkslied*:

*Müller* :

Ich stand auf hohem Felsen,  
Tief unter mir die Flut, . . . *Ged* 2, 99.

*Wunderhorn* .

Stund ich auf hohen Bergen  
Und sah wohl über den Rhein. . . . I, 70.

The very stones themselves are made by the miller in *Die schöne Müllerin* to sympathize with him: Stones dance and long to go faster. *Ged.*, 1, 5. Whistle him to come out of the gate. 1, 8. Join in accompaniment to the song of mill-life. 1, 9. He graves in every stone his love for the girl. 1, 9, etc.

. . . In regard, then, to the parallelism between nature and human experience, Müller has been found to be in general upon the same niveau as the Volkslied. Less unconscious in expression, often, going at times beyond the Volkslied material for the clothing of his thought, or falling far behind it in the directness and simplicity of his allegory, at times he invested nature with a sentimentality unknown to the Volkslied, or developed its figures until they lost all smack of the popular and exhaled an overwrought romanticism. Yet considering the comparatively small body of his verse, it is wonderful how often he turns in conscious or unconscious reminiscence to the Volkslied. It could have been no coincidence, but must have been deliberate choice. It was no occasional trifling which manifested itself openly in a handful of verses, but a principle which underlay his art and manifested itself in most of his poetry. At two points alone does he seem to have wilfully misunderstood the Volkslied: first in his *Romanzen* in the *Bundesblüthen*, where popular song was interpreted for him by Bürger, Arndt and Gleim; secondly in his anacreontic pieces, where the homely figures of the Volkslied were occasionally sweetened beyond all power of digestion. He was not hampered, however, by the mysterious and the mediæval as was Eichendorff, or by the cynical and bizarre as was Heine, and therefore the simplicity of the Volkslied found in him more unity of expression. In Heine's poems we feel that the Volkslied enters in only as a single ingredient, not always uniting in perfect proportion with the rest: Heine's very brilliance and genius finding it a medium unsuited to carry the whole burden of thought and expression. The efficacy of such a medium must break down, the moment that a powerful personality expresses itself constantly in terms of it; the use of it added a brighter lustre to many of Heine's verses, as it did to certain of Goethe's, but it remained with each merely one of many art-expressions. Müller's case is radically different: from first to last he spoke in

terms of the Volkslied. His pleasing talent found in it a model for his verses which, though sung in differing chords and with slight individual variations, he never gave up. And the result would seem to have justified his choice, for rarely has lyric talent been more pleasing, or found a wider sphere of appreciation and popularity, than did his, clothed in the simple nature of the Volkslied.

A step beyond the nature-sense of the Volkslied occurs in a few of Müller's poems, when he develops the parallelism between landscape and human nature to a set figure, beginning with a scene from nature and describing it, to compare it later in the song, with use of similar imagery, with human experience or emotion. The most perfect example of this is his *Vineta*, where the bells from the depths of the sea are compared with the bells from the depths of the poet's heart<sup>1</sup>:

Aus des Meeres tiefem, tiefem Grunde  
Klingen Abendglocken dumpf und matt,  
Uns zu geben wunderbare Kunde  
Von der schönen alten Wunderstadt  
In der Fluten Schos hinabgesunken  
Blieben unten ihre Trümmer stehn;  
Ihre Zinnen lassen goldne Funken  
Widerscheinend auf dem Spiegel sehn.

Aus des Herzens tiefem, tiefem Grunde  
Klingt es mir wie Glocken, dumpf und matt;  
Ach, sie geben wunderbare Kunde  
Von der Liebe, die geliebt es hat.  
Eine schöne Welt ist da versunken,  
Ihre Trümmer blieben unten stehn,  
Lassen sich als goldne Himmelsfunken  
Oft im Spiegel meiner Träume sehn. . . . *Ged.*, 1, 102.

(Likewise, studied parallelism in: *Ged.*, 1, 19. *Der Müller und der Bach*. *Ged.*, 1, 48. *Erstarrung*. *Ged.*, 1, 53. *Letzte Hoffnung*, and in *Frühlingstraum*:

Ich träumte von bunten Blumen,  
So wie sie wol blühen im Mai;  
Ich träumte von grünen Wiesen,  
Von lustigem Vogelgeschrei.

<sup>1</sup> Quoted in Heine's *Die Nordsee* III., *Sämtl. Werke* (Elster), 3, 102.

Ich träumte von Lieb' um Liebe,  
 Von einer schönen Maid,  
 Von Herzen und von Küssen,  
 Von Wonn' und Seligkeit. . . . *Ged.*, 1, 57.

And again, quite as noticeably in *Sonnenschein* :

Wenn auf der spiegelklaren Flut  
 Der goldne Strahl der Sonne ruht,  
 Springt 's Fischlein selig in die Luft  
 Und schnappt nach rothem Abendduft,  
 Und es kräuseln sich plätschernd die Wogen.

Wenn ich dein helles Auge seh',  
 Wird's Herz mir in der Brust so weh  
 Und möcht' mit einem Sprung heraus  
 Aus seinem stillen, dunkeln Haus,  
 Sich zu sonnen in deinen Strahlen. . . . *Ged.*, 2, 21.

(Cf. also *Ged.*, 2, 14, *Die Meere*.)

In the nature-sense as studied thus far, there has been a constant parallelism between nature and human experience, whether vague and partly incoherent, or direct and clearly intelligible; there remains to be considered the instances, few in number, where a contrast between nature and human experience is given expression. Here, the poet, as if in sorrow at the defection of nature which has hitherto been his constant sympathizer and comrade, utters the complaint—It is Spring, all Nature rejoices—I alone am sad.<sup>1</sup>

This note of complaint with nature, or impatience with it, is first sounded in Müller's *Mein !*, where the miller, impatient with a nature too slow-witted to sympathize with his outburst of joy, makes an imperious demand that she lay aside all other occupation, to rejoice with him.

Bächlein, lass dein Rauschen sein !  
 Räder, stellt eu'r Brausen ein !  
 All' ihr muntern Waldvögelein,  
 Gross und klein,  
 Endet eure Melodein !

<sup>1</sup> An example of this in the Jaffé edition of the *Cambridge Songs*, no. 29. *Ztschr. f. d. Altertum*, XIV, 492, quoted from Goetze, p. 4.

Durch den Hain  
 Aus und ein  
 Schalle heut' *ein* Reim allein :  
 Die geliebte Müllerin ist *mein* !  
*Mein* !  
 Frühling, sind das alle deine Blümelein ?  
 Sonne, hast du keinen hellern Schein ?  
 Ach, so muss ich ganz allein  
 Mit dem seligen Worte *mein*  
 Unverstanden in der weiten Schöpfung sein ! . . . *Ged.*, 1, 12.

(Cf. also *Ungeduld.* *Ged.*, 1, 10. *Das Bad.* *Ged.*, 2, 15).

A few times a direct antithesis between nature and human emotion is suggested, as in *Einsamkeit* :

Und über mir ziehen die Vögel,  
 Sie ziehen in lustigen Reihn,  
 Sie zwitschern und trillern und flöten,  
 Als ging's in den Himmel hinein. . . .  
 Der Wanderer geht alleine,  
 Geht schweigend seinen Gang. . . . *Ged.*, 1, 33.

Or again in *Einsamkeit* :

So zieh' ich meine Strasse  
 Dahin mit tragem Fuss  
 Durch helles, frohes Leben  
 Einsam und ohne Gruss. . . . *Ged.*, 1, 57.

(Cf. also *Frühlingstraum.* *Ged.*, 1, 56.)

Such cases of antithesis are however rare in Müller as in the *Wunderhorn*, which offers us only one highly developed example of such contrast :

Wo man nur schaut, fast alle Welt  
 Zu Freuden sich thut rüsten,  
 Zum Scherzen alles ist gestellt,  
 Schwebt alles fast in Lüsten ;  
 Nur ich allein  
 Leid süsse Pein,  
 Unendlich werd gequälet. . . . I, 174.

And this seems hardly the Volkslied manner. (Cf. also *KW.*, I, 206, and III, 132.)

It may be reckoned among the merits of Müller, that he did not develop such antithesis into more startling



contrast, as Heine did, for example (cf. Seelig. *Die dichterische Sprache in Heines Buch der Lieder*. Halle a/S. (dissert.), 1891, p. 70 f. When carried to its furthest extent, such antithesis loses the reality of the Volkslied and denotes not health, but morbidity; as is at once apparent from such verses as the following (Heine, *Lyr. Inter.*, no. 31):

Die Welt ist so schön und der Himmel so blau,  
 Und die Lüfte, die wehen so lind und so lau,  
 Und die Blumen winken auf blühender Au',  
 Und funkeln und glitzern im Morgentau,  
 Und die Menschen jubeln, wohin ich schau'—  
 Und doch möcht' ich im Grabe liegen,  
 Und mich an ein totes Liebchen schmiegen.

Effective as such antithesis may be, the reader feels it to be theatrical rather than dramatic.

The only poems of Müller's which deal with nature in a way utterly outside of the Volkslied manner are his didactic pieces, in which he draws a lesson from nature; poems which may be better called sermons in verse than lyrics. These are very few, and contrast oddly with the happy superficiality of the greater part of the poems. An example or two will suffice.

Seele des Menschen, du gleichst dem Monde.  
 Aus den tobenden Stürmen der Brust,  
 Aus der irdischen Freuden und Leiden  
 Donnernden, blitzenden Ungewittern,  
 Aus des Wahnes Nebelschleiern,  
 Aus der Sünde Wolkennacht  
 Hebst du verklärt und geläutert  
 Dein ewiges Auge  
 Und beschauest im Spiegel des Himmels  
 Dich und die Erde. . . . *Ged.*, 1, 124.

(Likewise: *Der Giessbach bei Seeberg. Ged.*, 1, 107. *Am Brunnen. Ged.*, 1, 108. *Der Egerfluss. Ged.*, 1, 106. *Die Forelle. Ged.*, 1, 91.)

## REMINISCENCES OF THE VOLKSLIED IN MÜLLER.

Müller's first poetical efforts, a volume of elegies, odes, songs, and a tragedy based upon a novel, written in his fourteenth year (1808), were never printed.<sup>1</sup> One is prone to wish that the poet's contributions to the *Bundesblüthen* (1815), or at least the major part of them, had been overtaken by a like oblivion, interesting and instructive as their republication by Prof. Hatfield may have proven, viewed from a philological standpoint. Judged by Müller's later work, these songs seem curiously ineffective and unmusical and vague. It is difficult to realize that these halting metres were the writing of this adept in rhythms: that these commonplaces of expression, these lines filled in merely that the stanza might have the requisite number of verses, this cloudiness of thought this morbid romanticism, were the prelude to the simple and smooth directness which marked Müller's maturer work. And nowhere is the wide divergence between the *Bundesblüthen* period and the later period more marked than in the five *Romanzen* which give us our first view of Müller's attempts in the field of popular poetry.<sup>2</sup> Here we see the poet who was to teach Heine the spirit of the old song forms laboring unsuccessfully with the motives of the Scottish ballad (*Die Blutbecher*), plodding dully in the footsteps of Bürger (*Der Ritter und die Dirne*),<sup>3</sup> or

<sup>1</sup> Schwab. *l. c.* XVI.<sup>2</sup> *Earliest Poems of W. M.*, Balt., 1898.<sup>3</sup> Compare the title *Der Ritter und die Magd*. *KW.*, I, 50. The *Romanze* preserves the names of the lovers, *Wilhelm* and *Gretchen*, the metre and the general contour of its source (*Sweet William's Ghost. Reliques*, ed. Willmott. Lond., 1857, p. 452, transl. in *Herders Volkslieder*, ed. Redlich, p. 348), although the infidelity of the maiden reminds rather of *Wilhelm und Margreth* (*Herder*, 59). In each case the ghost disappears at cock-crow:

Die Hähne krähn zum dritten Mal,  
Der Geist riecht Morgenduft.

In the ballad:

Da kräht' der Hahn, da schlug die Uhr,  
Da brach der Morgen für.

Cf. Bürger's:

Rapp'! Rapp'! Mich dünkt der Hahn schon ruft.  
Rapp'! Rapp'! Ich wittre Morgenluft.

commingling personal experience and tradition from Percy into a whole (*Die zerbrochene Zither*) which causes the death of the hero.<sup>1</sup> The remaining two Romanzen are *Das Band*,<sup>2</sup> a pastoral neither better nor worse than much other *Schäferlyrik*, and *Der Verbannte*, which deals with the exile who has jested away his birthright through light love.

The chief value as regards Müller's later work which the *Bundesblüthen* songs possess is that they show conclusively how he passed through the stage of shallow copying of the external form of popular poetry, as did Uhland in his earlier ballads and Heine in the *Traumbilder*,<sup>3</sup> to come finally to a true appreciation of the Volkslied spirit. What Goethe attained at a bound, Uhland, Müller and Heine acquired through gradual and clearly defined growth, visible in their ballads. The difference between their early and their later work is not alone the gulf which separates youth from maturity, the angularity of inexperience from the finish of a ripper knowledge—it is

<sup>1</sup> The closing verses of the *Romanze* :

Und singt der Zither nach :  
Da ward er bleich, sein Odem sank  
Und seine Seele brach.

Correspond closely to the last stanza of the ballad :

Dein Gretchen ruft dir nach—  
Die Wange blass, ersank ihr Leib,  
Und sanft ihr Auge brach.

<sup>2</sup> The motive of *Das Band* is repeated later in *Die Königin und der Schäferknabe*. *Ged.*, I, 135, though with tragic ending. Compare the stanzas :

Zerbrochen liegt mein Schäferstab,  
Die Heerde irrt allein,  
Und winselnd folgt mein treues Thier  
Mir in den tiefsten Hain.

And

Und an des Abendmeeres Strande  
Da weidet seiner Lämmer Schar;  
Der treue Hund liegt in dem Sande  
Und spielt mit einem blonden Haar.

<sup>3</sup> Hatfield, *Earliest Poems of W. M.*, p. 34. Goetze, *H. H. u. d. d. V.*, p. 6.

a wider difference that may be thus accounted for. It is the art-principle underlying popular poetry, which, misunderstood and regarded as an external thing, gives us the prosaic poetry of the younger Uhland, Müller and Heine—it is this art-principle applied masterfully which has largely helped to make certain of their later songs popular.

Reminiscence of the Volkslied in Müller shows itself first of all and most clearly in the general content and form of his poetry; in its choice of material and its character. The epic form of the older saga and heroic song found no expression in his poems, except for a few ballads<sup>1</sup>: the legends of early German life and the mediæval chivalry, with their traditional figures and motives, palace and castle, king and courtier, princess and page, knight and vassal, carouse and tourney, cloister, church and chapel, the battle and the chase, adventures of the sword and the lance—these found a new incarnation in Uhland,<sup>2</sup> but not in Müller. It is the humbler side of old German popular poetry, the Minnesang and the Volkslied, which is renewed in his verses. With these he sings of Spring and love, faith and unfaith, the sorrow of parting, the despair of absence, the joy of possession: miller and millerlass, huntsman and postillion, journeyman and wandering musician, herdsman and shepherd, reaper and vine-dresser, as light of heart and restless as the nature which calls to them in the loneliness of the wood, the rustling of leaves, the song of birds, or the clouds in full sweep above them; desolate, in the night and the snow, at sound or sight of the sea, amid the falling leaves and bare branches and frost-rain of winter. Songs full of simple patriotism and piety, brimming with pleasing and childlike humor, yet yielding on occasion, as in the *Tafellieder*, to the goliardic, even gargantuan wit which stops but short of ribaldry: songs dripping with wine, yet

<sup>1</sup> E. g. *Die Schärpe*, *Der Glockenguss zu Breslau*, *Die Sage vom Frankenberger See*, *Die Königin und der Schäferknabe*.

<sup>2</sup> Cf. Schults' excellent *Der Einfluss des Volksliedes und der älteren Dichtung auf die Uhlandsche Poesie*. *Herrigs Archiv*, LXIV (1880), p. 13 ff.

essentially German in spirit,<sup>1</sup> whose source is in the drinking lays of the 16th century.<sup>2</sup>

The first song of *Die schöne Müllerin* strikes the keynote of Müller's lyrics—Wandering—and the second (*Wohin?*), in which it finds its most perfect characterization, is an adaptation of a Volkslied. As the sound of the sickle reminds the deserted maiden in the Volkslied of her vanished happiness (Uhland *Volksl.*<sup>3</sup> III, 263), so in Müller's song does the sound of the brook remind the prentice of his loneliness and unrest.

*Müller :*

Ich hört' ein Bächlein rauschen  
Wohl aus dem Felsenquell. . . . *Ged.*, I, 5.

*Wunderhorn :*

Ich hört ein Sichlein rauschen,  
Wohl rauschen durch das Korn. . . . II, 50.

(Cf. Eichendorff's

Ich hör' die Bächlein rauschen,

Rückert's

Ich hört' ein Sichlein klingen  
Wohl klingen durch das Korn.

and Brentano's

Ich hör' ein Sichlein rauschen  
Wohl rauschen durch den Klee.)

The last stanza of Müller's song :

Lass singen, Gesell, lass rauschen,  
Und wandre fröhlich nach. . . . *Ged.*, I, 6.

tallies with the *Wunderhorn* :

Lass rauschen, Lieb, lass rauschen,  
Ich acht nicht wie es geht. . . . II, 50.

<sup>1</sup> Es liegt in den Trinkliedern etwas entschieden Deutsches (says Max Müller : *Vorw.*, 2. *Ged. von W. M.*, p. viii), und keine Nation hat ihren Wein so in Ehren gehalten als die unserige. Kann man sich englische Gedichte auf Sherry oder Port denken? Hat der Franzose viel von seinem Bordeaux selbst von seinem Burgunder zu erzählen?

<sup>2</sup> As in the *Wunderhorn*, II, 412-434. Of Müller's songs especially *Der Zechbruder und sein Pferd*, *Der Trinker von Gottes und Rechts wegen*, *Est, Est! Der König von Hukapetapank*, *Die Arche Noäh*, *Der gute Pfalzgraf*.

(A combination copied by Bürger (*Lenore*, 16th stanza)

Lass sausen, Kind, lass sausen.)

Müller's

Ich weiss nicht, wie mir wurde.

is due to the Volkslied's

Ich weiss nicht, wie mir wird.

The pun in the 4th stanza of *Wohin*, and the water-nymphs in the 5th stanza, are additions by Müller. The 5th stanza :

Was sag' ich denn vom Rauschen?

Das kann kein Rauschen sein :

Es singen wol die Nixen. . . . *Ged.*, 1, 5.

bears a curious resemblance to Heine's *Heimkehr*, 9, last stanza :

Das ist kein Rauschen des Windes,

Das ist der Seejungfern Gesang.

The verses in *Ungeduld* :

Ich meint', es müsst' in meinen Augen stehen,

Auf meinen Wangen müsst' man's brennen sehn. . . . *Ged.*, 1, 10.

correspond to the thought contained in Meinert, *Unendliche Liebe*, p. 253, st. 3, which Goetze, p. 17, connects with Heine's

Verriet mein blasses Angesicht

Dir nicht mein Liebeswehe? . . . *Hk.*, 53.

For the beginning of *Morgengruss* :

Guten Morgen, schöne Müllerin. . . . *Ged.*, 1, 10.

Cf. Nicolai, *Feyner Almanach* :

Gut'n Ab'nd ! gut'n Ab'nd ! Fraw Müllerinn. . . . 1, 59.

Müller's verse (*Die liebe Farbe*) :

In Grün will ich mich kleiden. . . . *Ged.*, 1, 16.

copies the Volkslied,

In Braun will ich mich kleiden. . . . *KW.*, I, 391.

In Schwarz will ich mich kleiden. . . . *KW.*, I, 394.

Cf. also Gorres, *Altdeutsche Volks- und Meisterlieder*, Frankfurt, 1817, p. 77,

Grün will ich mich kleiden,

and p. 155,

In Weiss will ich mich kleiden.

The closing verses of *Die böse Farbe* :

Ade, ade! und reiche mir  
Zum Abschied deine Hand! . . . *Ged.*, I, 17.

as well as (*Das Hirtenfeuer in der römischen Ebene*) :

Ade, ade, Geliebte!  
Und reich' mir deine Hand! . . . *Ged.*, I, 69.

contain a reminiscence of the Volkslied.

*Wunderhorn* :

Und wenn zwey Liebende scheiden,  
Sie reichen einander die Händ. . . . I, 103.

(Cf. also *KW.*, III, 59, Ziska und Schottky, 86, etc.,<sup>1</sup> Heine, *Lyr. Int.*, 49, Goetze, 13.)

Müller's *Blümlein Vergissmein* (*Ged.*, I, 17) reminds, albeit somewhat vaguely, of *Der traurige Garten* (*KW.*, I, 206).

The idea that angels visit the grave:

Und die Englein schneiden  
Die Flügel sich ab  
Und gehn alle Morgen  
Zur Erde hinab. . . . *Ged.*, I, 20.

is derived from the Volkslied:

*Wunderhorn* :

Lieb Aennchen kam ins tiefe Grab,  
Um Aennchen sungen die Engelein. . . . I, 275.

(Cf. also *KW.*, II, 201.)

Popular are other usages of angels in Müller:

Da halten die Englein die Augen sich zu  
Und schluchzen und singen die Seele zu Ruh'. . . . *Ged.*, I, 19.

(Cf. Heine's

Dazwischen schluchzen und stöhnen die guten Engelein. . . . *Lyr. Int.*, 20.)

Angels come from heaven to kiss Nannerl's rosy cheeks, *Ged.* I, 41. An angel enfolds the lovers in his warm

<sup>1</sup> For Heine's relation to this book, compare the letter (May 4, 1823) to Max Schottky in *H. H.'s Autobiographie*, hrsg. v. Karpeles, Berlin, 1888. Goetze, *l. c.*, 2.

wings. 1, 24. Angels lead the lover from his grave to paradise. 1, 81. Angels wash with dew the dead child's rosebush. 1, 113.

The baptism of tears:<sup>1</sup>

*Müller:*

Lass auf dein Haupt mich weinen:  
Tauft denn die Thräne nicht? . . . *Ged.*, 1, 28.

is borrowed from the *Wunderhorn*:

Aus ihren schwarzbraunen Aeugelein  
Sie ihm das Weihwasser gab. . . . 1, 72.

For Müller's lines:

Wer hat das Wandern doch erdacht?  
Der hatt' ein Herz von Stein. . . . *Ged.*, 1, 32.

Cf. the *Wunderhorn*:

Wer hat doch das Scheiden erdacht,  
Das hat mein jung frisch Herzelein  
So frühzeitig traurig gemacht. . . . 1, 103.

(Also *KW.*, 1, 163, *Wer's Lieben erdacht.*)

Popular in Müller is the appearance of the watchman:

Der Wächter bläst die Stunde. . . . *Ged.*, 1, 36.

(Cf. also *Der Nachtwächter*, *Ged.*, 2, 40.)

*Wunderhorn*:

Wachet auf, ruft uns die Stimme  
Der Wächter sehr hoch auf der Zinne. . . . 1, 101.

The letter containing the loved-one's heart in it;

*Müller:*

Flugs thät sie erbrechen  
Das Briefchen so fein  
Und schaute schnurgrade  
Ins Herz mir hinein. . . . *Ged.*, 1, 37.

is a motive from the modern Volkslied. Cf. Büsching und von der Hagen. *Sammlung deut. Volkslieder*, Berlin, 1807, no. 35:

<sup>1</sup> An idea used twice in Müller's novel *Debora* (1827), cf. his *Schr.*, III, pp. 181, 256. 'Es fehlt an Weihwasser; da rinnt plötzlich ein reicher Strom von Thränen aus den Augen des entzückten Jünglings, der Engel fängt sie in seinen Händen auf, und Maria wird damit getauft.' Cf. Heine (quoted from Greinz, 74): Donna Clara weint Thränen aus lichten Augen auf Almansors braune Locken, so dass er träumt, er stehe wieder im Dome zu Corduva und empfangt das Sakrament der Taufe.



Liebster Schatz, wenn du willst schreiben,  
 Schreibe mir ein Briefelein,  
 Dass du mir getreu willst bleiben ;  
 Drücke auch dein Herzchen ein.

For Müller *Ged.*, I, 45, str. 1, cf. *KW.*, II, 193, str. 3.

A like picture with that of *Gute Nacht* (*Ged.*, I, 46) in *Abschied von Bremen* (*KW.*, I, 289).

The broken ring symbolizing broken faith, made famous by Eichendorff in *Das zerbrochene Ringlein* (cf. Müller's *Abschied*, *KW.*, I, 103) is used in Müller's *Auf dem Flusse* :

Um Nam' und Zahlen windet  
 Sich ein zerbrochener Ring. . . . *Ged.*, I, 51.

(Cf. also Bürger's *Lenardo und Blandine*, str. 41.)

A ring betokens constancy beyond death.

Müller :

Hast einst der Maid gegeben  
 Ein Ringlein schwarz und roth ;  
 Dran hält sie dich gebunden  
 Im Leben und im Tod. . . . *Ged.*, I, 130.

Wunderhorn :

Er that von seinem Finger herab,  
 Ein Ringlein von Golde so roth :  
 Nimm hin, du Hübsche, du Feine,  
 Trag ihn nach meinem Tod. . . . I, 70.

When love is dead the ring is thrown into the water.

Müller :

Muss jetzt ich von ihr nehmen  
 Das Ringlein schwarz und roth,  
 Und will es gleich versenken  
 Hier in dem tiefsten See. . . . *Ged.*, I, 130.

Wunderhorn :

Was zog er ihr abe vom Finger?  
 Ein rothes Goldringein,  
 Er warfs in fließend Wasser, . . .  
 Bis an den tiefen See. . . . I, 283.

For *Das Wirthshaus* (*Ged.*, I, 55) *Auf einen Todtenacker hat mich mein Weg gebracht*, cf. *KW.*, III, 13 (*Vision*) *Ueber den Kirchhof gieng ich allein*.

*Ländlicher Reigen* (*Ged.*, I, 65) is a dance song with the alternating dialogue of raillery, examples of which in the *Wunderhorn* are *Geh du nur hin, ich hab mein Theil*, I, 371,

*Verlorene Mühe*, I, 372, *Starke Einbildungskraft*, I, 373, etc. Cf. Hatfield, *Poetry of W. M.*, p. 6, *Ziska und Schottky*, 109, 118, Uhland's *Hans und Grete*, etc.

For Müller, *Ged.*, I, 66, st. 4, cf. *KW.*, III, A, 101, *Tanzliedchen*.

The false tongues which hurt more than thorns and thistles (*KW.*, III, 17), *der Klüffler Zungen* (*KW.*, I, 40; III, 64), come to mention in Müller's *Der Ohrring* (*Ged.*, I, 68) and in *Der Feuerstein* (*Ged.*, I, 97); they are circumvented in *Abrede* (*Ged.*, I, 81).

Evidently reminiscent of Christopher Marlowe's *Pasionate Shepherdess* (Percy's *Reliques*, p. 110), Come live with me, and be my love, are Müller's verses:

Komm, Kind, mit mir zu wohnen  
Im freien Waldrevier. . . *Ged.*, I, 75.

(Müller knew Marlowe early, publishing a translation of his *Doctor Faustus* in 1818.)

The opening stanza of *Liebesgedanken* (*Ged.*, I, 76) is a *Schnaderhüpfel*:<sup>1</sup>

<sup>1</sup> As is also Müller's stanza (*Höhen und Thäler*):  
Mein Mädchen wohnt im Niederland,  
Und ich wohn' auf der Höh';  
Und dass so steil die Berge sind,  
Das thut uns beiden weh. . . *Ged.*, I, 66.

lines which the writer has been unable to find in any collection printed before Müller's publication of them, but the exact counterpart of which appear in Dunger's *Rundds*, No. 593.

Mei Mäd'el wohnt im Niederland  
und ich wohn auf der Höh,  
und dô m'r net besamme senn,  
dô thut's uns beiden weh.

Is this *Schnaderhüpfel*, sung in Zeulenroda, older or younger than Müller's stanza? The lines of Müller which immediately follow the above:

Ach Felsen, ihr hohen Felsen ihr,  
Wozu seid ihr doch da?  
Wenn's überall fein eben wär',  
So wär' mein Schatz mir nah. . . *Ged.*, I, 66.

remind involuntarily of the Styrian *Vierzeiler* (Hörmann, *Schnaderhüpfeln aus den Alpen*. Innsbruck, 1894,<sup>3</sup> no. 256):

Wänn däs Bergerl nit war'  
Und das G'stäud nit daneb'n,  
So kunn't' i mein' Diendl  
In's Kammerl 'neinseg'n.

Je höher die Glocke,  
 Je heller der Klang;  
 Je ferner das Mädchen,  
 Je lieber der Gang.

*Ziska und Schottky (Liebesglück) :*

Wiä heha d' Duä'n,  
 Wiä schen'r is 's G'lait;  
 Wiä waida zum Diä'nd'l,  
 Wiä gress'r is d' Fraid! . . . 66.

Quite as evidently are the verses :

Ein Mieder von Scharlach,  
 Ganz funkelnagelneu,  
 Und unter dem Mieder  
 Ein Herzlein so treu. . . . *Ged.*, 1, 77.

taken from *Ziska und Schottky*, p. 69, st. 4 :

Was geht iäh'r no ä?  
 A Kiderl blitzblä,  
 Und a Jeperl a naig's—  
 Und a Heärz'l a trai's.

The last two stanzas of *Ausforderung* (*Ged.*, 1, 78) would seem to be from the Italian ritornelle which Rückert translated in his *Schönheit von Werth* (*Die Ritornelle von Ariccia*, no. 27).

*Müller :*

Und ist dein Dirnel schöner,  
 So trag's zur Stadt hinein  
 Zum Markte, zum Verkaufe,  
 Für's Dorf ist's halt zu fein.  
 Und ist dein Dirnel frömmer,  
 So führ' es gleich nach Rom.

*Rückert :*

Schönste im Lande!  
 Die Schönheit, die dir Mamma hat gegeben,  
 Trag' sie nach Rom, man leiht dir drauf zu Pfande.

Müller's *Abschied* (*Ged.*, 1, 78) again is a close adaptation of *Ziska und Schottky*, 116 (*Die Trennung*). The rendering amounts in places to a translation, as is at once evident by a comparison of the opening stanza of each :

*Müller :*

Was soll ich erst kaufen  
 Eine Feder und Tint' ?  
 Buchstabiren und Schreiben  
 Geht auch nicht geschwind.  
 Will selber hinlaufen  
 Zu der Nannerl ins Haus,  
 Will's mündlich ihr sagen :  
 Unsre Liebschaft ist aus.

*Ziska und Schottky :*

Ai wås soll i denn kaf'n ?  
 A Diñt'n, Båbiär ;  
 Ai wås soll i denn schraib'n ?  
 Da Nannerl an'n Briäf.  
 Wüll glai sölba hiñgehñ  
 Zu da Nannerl in's Haus,  
 Und i wüll iähr afwais'n,  
 Dass d' Liäbschäft is aus.

as well as the closing verses :

*Müller :*

Und müssen wir scheiden  
 In jetziger Zeit,  
 Führ' Gott uns zusammen  
 In die ewige Freud'.

*Ziska und Schottky .<sup>1</sup>*

Wal ma miäss'n schoñ schaid'n  
 Bai d'r jäziñga Zaid ;—  
 Vüllleicht kimmama z'sâmma  
 In d'r ewiñga Fraid !

In Müller, as often in the Volkslied, the action of the song takes place before the mistress' house and window (cf. Greinz., *l. c.* 88 f.). *Erlösung, Ged.*, I, 79, *Vor meines Mädchens Fenster*. *Abrede, Ged.*, I, 81. *Vor meiner Liebsten Fenster*, also *Ged.*, I, 10, st. 4 ; I, 11, st. 2 ; 14, st. 3 ; 15, st.

<sup>1</sup> Such copying on Müller's part leads to the belief that a more thorough knowledge of his sources than yet exists will reveal the fact that other of his songs which criticism has accepted as original may be no more so than those in which he has adapted alien folksongs, viz., the Italian and the Greek. Stanzas like *Ged.*, I, p. 38, ll. 9-14 ; p. 66, ll. 28-31 ; p. 67, ll. 18-21 ; p. 73, ll. 21-24 ; p. 75, ll. 5-8, etc., would seem to indicate sources, as yet unknown, in the *Schnaderhüpfel*.

4; 17, st. 3; 25, st. 2; 26, st. 4; 36, st. 4; 37, st. 2; 46, st. 3; 47, st. 1; 51, st. 5; 61, st. 6; 63, st. 4; 73, st. 2, 79, st. 2; 138, st. 5, etc.

The formula in Müller :

Thut auf, thut auf die Fensterlein. . . . *Ged.*, 1, 36.

Thu auf, Herzallerliebste. . . . *Ged.*, 1, 81.

Thu auf die Thür, du holde Maid,

Thu auf und lass mich ein. . . . *Ged.*, 2, 88.

occurs frequently in the Volkslied :

Thu auf, thu auf, vielschöne Magd. . . . *KW.*, I, 15, etc.

For the source of the two last stanzas of *Die Umkehr* (*Ged.*, 1, 81) cf. *Mod. Lang. Notes*, xiv, p. 166.

The motive of the cautious mother and the disobedient child (*Der Kranz*, *Ged.*, 1, 82) is found in *KW.*, II, 29 (*Wär ich ein Knab geboren*). *KW.*, III, 73 (*Auch ein Schicksal*).<sup>1</sup>

The motive in *Die Steine und das Herz* :

Ich steh' am Ufer bei dem Binnensee.

Es thut das Herz mir nach der Lieben weh,

Die drüben sitzt und nicht herüberkann. . . . *Ged.*, 1, 98.

is similar to that of *Edelkönigs-Kinder*.

*Wunderhorn* :

Beisammen konten sie dir nit kommen,

Das Wasser war viel zu tief. . . . II, 252.

(Cf. also Müller's *Höhen und Thäler*, where natural barriers separate two lovers (*Ged.*, 1, 66) and jokingly in *Gesellschaftliches Trinklied für Philister* (*Ged.*, 2, 53). *KW.* (1874), I, 329, *Zwei Wasser*. *KW.*, I, 331, *Der verlorene Schwimmer*, etc.

*Der Glockenguss zu Breslau* (*Ged.*, 1, 124), whose theme is

<sup>1</sup> Though this is of course not limited to the Volkslied, but is common to all erotic poetry. A distinction must be always made between situations characteristic of the Volkslied alone and situations which the Volkslied employs in common with other verse, or else clearness is at an end. How rarely these divisions are kept apart is apparent when one consults such a study as Ališkievich's *Die Motive in der Liedersammlung 'Des Knaben Wunderhorn'*, Brody, 1898, where the author deals at length (pp. 14-16) with the important role played by the numerals 'two' and 'three' in the collection in question. Why not also the numeral 'one'? Surely this occurs frequently in the Volkslied.

based on the legend found in Grimm, *Deutsche Sagen* (Berlin, 1816), I, 189, is closely modeled after *Die Juden in Passau*, *KW.*, I, 93.

*Müller :*

War einst ein Glockengiesser  
Zu Breslau in der Stadt. . . . *Ged.*, I, 124.

*Wunderhorn :*

Fing an ein grossen Jammer  
Zu Passau in der Stadt. . . . I, 93.

Popular is also the craving on the part of the bell-founder of one last boon before death :

Ihr Herren lieb und werth ;  
Doch eine andre Gnade  
Mein Herz von euch begehrt. . . . *Ged.*, I, 127.

*Wunderhorn :*

Ihr lieben Herrn von Augsburg !  
Noch eine Bitt an euch. . . . II, 193.

(Cf. also *KW.*, II, 171).

The sacrament is administered to the condemned prisoner. Müller, *Ged.*, I, 127. *KW.*, I, 221. Popular in tone are also: *Die Augen gehn ihm über*, *Ged.*, I, 127. *KW.*, I, 333. *Ach Meister, wilder Meister*, *Ged.*, I, 126. *KW.*, I, 221, and the belief (*Ged.*, I, 125) that mixing love and faith into the form makes the bell's tone the sweeter.

*Die Sage vom Frankenberger See bei Aachen* is a working-over of the legend in the *Kaiserchronik* (Massmann, *K.*, III, 1020 ff.), which deals with Charles the Great and the magic ring. Müller purified his material in moulding it. As Uhland made pathos out of the brutality of *Der Wirtin Töchterlein* (cf. Eichholtz, *l. c.* 106), so Müller turned the clay of the story of the inexpressible sin and its confession into gold. In both *Kaiserchronik* and Müller the motivation is the same. It is the ring that causes the emperor's mistress to retain in death the freshness of imperishable youth—it is the good bishop's intercession that brings the message from heaven which explains the mystery. The ending alone Müller has from the *Volkslied*, where, as so

often, the lover demands to be buried with his dead mistress :

Versenket in den grünen See  
Dereinst die Hülle mein. . . . *Ged.*, I, 130.

A motive which Müller uses again in *Die Schärpe* :

Und wenn ihr ihn begräbet,  
Lasst eine Stelle frei. . . . *Ged.*, I, 133.

Cf. *KW.*, I, 53. *KW.*, II, 252. *KW.*, II, 293. *KW.*, III, 16. Heine, *Lyr. Int.*, 31, 32. *Sweet William's Ghost, Rel.*, 453. Böhl de Faber's *Floresta de Rimas antiguas castellanas*, no. 123. Fauriel (Müller), II, 7. Greinz, *l. c.* 18, etc. For a collection of the sources of this story of Charles the Great, cf. G. Paris et A. Bos. *La Vie de Saint Gilles (Soc. d. anc. textes franc, 1881) Introd.*

The theme of *Liebchen Überall* (*Ged.*, I, 145), Müller found probably in *Der Schiffer und sein Liebchen*, an English ballad translated by Bothe (*Volkslieder*, Berlin, 1795, p. 413).<sup>1</sup>

*Müller :*

Und wo ich geh' und wo ich steh',  
In Schloss und Stadt und Feld,  
Da find' ich auch ein Liebchen gleich,  
Das schönste von der Welt.  
Ich trag' allweg im Herzen mein  
Mein Liebchen durch die Welt ;  
Da find' ich eins, da hab' ich eins  
In Schloss und Stadt und Feld.

*Bothe :*

Glaub nicht, was man zu Lande spricht ;  
Kannst meinethalben ruhig schlafen :  
Ein wackrer Schiffer findet nicht  
Ein Lieb in jedem Meereshafen ;  
Doch ja, ich find' Eins, denn im Herzen hier  
Trag' ich allstets dein trautes Bild mit mir.

A similar motive in the Volkslied :

Von dir geschieden,  
Bin ich bei dir.  
Wo du nur weilest,  
Bist du bei mir.

<sup>1</sup> Dedicated to 'Vater Gleim, Dem deutschen Volksdichter.' (!) The song is from *The Linnet*, London, 1749, p. 55.

There follow (pp. 154-171) Müller's anacreontics, grouped under the titles *Erotische Tändeleien* and *Devisen zu Bonbons*. The metre and the manner of popular songs are oftentimes to be found here, but the sturdiness and directness of the Volkslied have given place generally to the weak and tortuous windings of triviality. Rhine-wine has become champagne, love has been latinized into Amor, the north-wind has become the zephyr, and rose-leaves and kisses are the sum of life. The King of Thule and his golden cup, of which Goethe's *Gretchen* sings:

Es war ein König in Thule,  
Gar treu bis an das Grab,

meet a strange fate at Müller's hands:

Und an einer weissen Klippe hängt ein alter goldner Becher,  
Jener, den zum Tode leerte Thule's königlicher Zecher.  
Darin will ich Perlen lesen und Korallenknospen pflücken,  
Um als treuer Liebe Krone auf das Haupt sie dir zu drücken. . . . *Ged.*, I, 155.

and Homburg, who describes love as

Ein Zweifel-hafter Trost, und süsse Bitterkeit,  
Ein unvergifteter Gifft, und kluge Narrethey.<sup>1</sup>

is no whit more roundabout than Müller, who finds it:

Bittersüss und lieblichherbe,  
Grausam mild und labend schmerzlich. . . . *Ged.*, I, 170.

It were unfair, however, to quote such verses as these without mentioning that they are apart from the manner of all of Müller's other writing, and that they are of rare occurrence. It is characteristic of him that, although he could not write anacreontics without lapsing constantly into popular forms of expression, he could keep his lyrics free from the stilted and artificial metaphors which burdened his anacreontic pieces. These latter are the after-glow of Gleim.

The second volume of Müller's *Gedichte*, with the exception of 13 sonnets, *Die Monate* (dedicated from Florence, Italy, to Ludwig Sigismund Ruhl. Compare Brentano's *Die Monate*, dedicated to Dr. Förster), the epigrams and

<sup>1</sup> E. C. Homburg, *Schimpff- und Ernsthafte Clio*, 1642.



the drinking songs, is given over to Müller's songs on foreign models—and here the influence of the German Volkslied, although coming in isolated instances to full expression, remains for the most part an undercurrent, difficult to analyze, yet always felt.

The lines :

Fischerin, du kleine,  
Schiffe nicht alleine. . . . *Ged.*, 2, 14.

are the undoubted prototype of the similar verses in the well-known street-ballad, *Das Fischermädchen* :

Fischerin du kleine,  
Fahre nicht alleine.<sup>1</sup>

although there is no further likeness in the two songs.

*Der Garten des Herzens* contains the mention of heart under lock and key, which has appeared in the Volkslied and in the *Schnaderhüpfel* in numberless variations ever since the time of Wernher of Tegernsee (1170):

Du bist min, ich bin din,  
des solt du gewis sin ;  
du bist beslozen  
in minem herzen.  
verlorn ist das slüzzelin,  
du muost immer drinne sin.

*Müller* :

In meines Herzens Mitte blüht ein Gärtchen,  
Verschlossen ist es durch ein enges Pförtchen,  
Zu dem den Schlüssel führt mein liebes Mädchen. . . . *Ged.*, 2, 23.

The form which seems nearest Müller's is:

Mei' Herz ist verschlossen,  
Ist a Bogenschloss dran :  
Ist an anzigs Buebl,  
Das 's aufmachn kann.

Müller's lines (*Ged.*, 2, 29, 16-17):

Und wer ein Mädchen raubt, der ist kein Räuber,  
Nein, heisst ihn einen wackern Buhler lieber !

<sup>1</sup> Which Weddigen (*Geschichte d. d. Volksdichtung*, Wiesbaden, 1895, p. 247, note) uses as a warning example of the fact that the more nonsensical and flat the modern street-ballad, the greater is its vogue. The goal of the modern Volkslied is (he mourns) naked vulgarity.

find a close correspondence in the Volkslied (*Der hübsche Schreiber*):

Warumb sol ich morgen hangen?  
ich bin doch ja kein dieb;  
das herz in meinem leibe  
das hat die frewlein lieb. . . . (Uhland, no. 98.)

with which compare Heine's

Zum Teufel, Gesindel! Ich bin ja kein Dieb,  
Ich möchte nur stehlen mein trautes Lieb.

Direct traces of the Volkslied in Müller's drinking songs are few. The opening stanza of *Die schönsten Töne* (*Ged.*, 2, 38) is a reminiscence of the stanza of *Sally in Our Alley*, which Müller used elsewhere (cf. this journal, vol. 2, p. 313, note). The source of *Geselligkeit* (*Ged.*, 2, 38) is *Lebenslust* of Opitz. The refrain of *Der Nachtwächter* (*Ged.*, 2, 40) is borrowed from the *Stundenruf* of the provincial night-watchman.<sup>1</sup> Müller's student-song, *Die Arche Noäh* (*Ged.*, 2, 43) like Kopisch's popular *Historie von Noah*, makes Noah the father of German wine. The opening verse of *Der gute Pfalzgraf* (*Ged.*, 2, 44) is taken from the Volkslied—e. g. *Es war ein Markgraf über dem Rhein*, *KW.*, I, 83. *Es wohnt ein Pfalzgraf an dem Rhein*, *KW.*, I, 259, etc. *Der König von Hukapetapank* (*Ged.*, 2, 73) reminds of *Schnützelputz-Häusel*, *KW.*, II, 406. In general, however, though popular in metre, treatment and language, Müller's drinking songs are without direct correspondence in the Volkslied. As Müller's language and technique are to be made the subject of the following study, they may be omitted from discussion here.

<sup>1</sup> Cf. Wichener, *Stundenrufe und Lieder deutscher Nachtwächter*, Regensburg, 1897, p. 29, etc.

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